

Theater Managers on the Revenue Tax Bill

OCTOBER 20, 1917

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PAULINE FREDERICK
In Paramount Pictures

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Playing to
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PAULINE FREDERICK IN "DOUBLE-CROSSED"

A Paramount Picture

Philadelphia Press says—
"One of the strongest emotional roles Pauline Frederick has ever portrayed is that of the heroine in 'Double Crossed,' in which she was seen at the Strand yesterday and which will be retained today and tomorrow. She has many opportunities for tense dramatism, and she rises splendidly to each of them, with the result that the big moments were greeted by yesterday's large audience, with round after round of applause."

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DRAMATIC MIRROR

OF MOTION PICTURES AND THE STAGE



VOLUME LXXVII

NEW YORK, SATURDAY, OCTOBER 20, 1917

No. 2026

BUYERS OF HIGH PRICED SEATS NOT LIKELY TO BE GREATLY INFLUENCED BY ADMISSION TAX

Drawing Conclusions from Experience in Canada, Theatrical Managers Expect Gallery Patronage to Suffer Most

—David Belasco, Alf Hayman, the Shuberts, Sam H. Harris, A. H. Woods and Faversham Give

Exclusive Statements—Method of Collection

Theatrical managers are not curtailing their activities as a result of the adoption of the War Revenue Bill, which provides for a tax of 10 per cent. to be levied upon admissions, and for various other taxes upon transportation, excess profits, and incomes. On the contrary, they are going ahead with their plans, hopeful that they can continue to show reasonable profits at the end of their seasons. And with the precedent before them of Canada where theater admissions have been taxed for the last three years with no disastrous results recorded so far as managerial enterprise was concerned, they believe that they can proceed with their various policies with a fair display of confidence in the future.

For the most part, the managers regard the war taxes as inevitable, and are willing and even eager to contribute their share to lightening the financial burdens of the Government. While they feel that they have been hit rather hard in some instances, they nevertheless are quite satisfied by the trend of affairs at Washington, which shows that so far as amusements are concerned there can be no justified complaints of discrimination.

A prominent theatrical man who does not wish his name mentioned informed a *MIRROR* representative yesterday that he did not believe the tax upon admissions would react seriously upon theater patronage. To justify his opinion, he pointed to the example of Canada, where theater admissions had been taxed for three years, and where theatergoing is as popular as before the war.

Experience in Canada

"Of course, the tax in Canada amounts to but 5 per cent," he said, "but if the people there can afford to pay this tax certainly we here in the United States where business prosperity has been so consistent can easily pay 10 per cent. Besides, people in this country are habitual theatergoers. Particularly is that true in New York. Here as every one knows managers have been able to obtain \$2.50 and \$3 a ticket for many attractions."

"It is said that of the different classes of tickets in Canada, those for which 50 cents was charged were the most affected by the tax. Why this should be so I do not know. Perhaps, there is a certain psychology in the fact that a dollar bill, as a rule, must be cut into to buy a 50-cent seat and pay the 5 per cent. tax thereon. The 50-cent tickets should not be affected here seriously, inasmuch as our gallery patronage is practically negligible, though undoubtedly motion picture tickets at 50 cents will feel a depression."

Method of Collecting Tax

The method of collecting the tax is engaging the most serious attention of the managers at present. As the measure affecting the theaters goes into effect on Nov. 1, instead of Dec. 1, as previously announced, the managers are hurriedly arranging plans for the collection of the tax with the least annoyance and expense to themselves.

Ligon Johnson, attorney for the United Managers' Protective Association, said that the method of collection as decided upon at a conference between the Secretary of the Treasury, the Commissioner of Internal Revenue, and himself, was to demand from each theater monthly sworn statements of its business during the preceding month. When a theater ticket is sold the theater will collect the 10 per cent. tax, and will then be responsible to the Government. It had been originally planned to employ stamps, but the fact that the tax goes into effect on Nov. 1 renders the time too short to effect the necessary arrangements.

The manager of the theater, and not the manager of attractions appearing therein, will be responsible for the tax. After Nov. 1 he will be compelled to keep daily box-office statements, signed by himself and the company manager, and these must be preserved for inspection by the Government if desired. The monthly returns to the Government will be on forms provided by the Commissioner of Internal Revenue.

Although the law provides that the tax must be paid by the patron, the theater may pay it if it so desires, but it must differentiate to the public between the admission charge and the tax. It is suggested, but not required, that there be printed on all tickets an announcement reading: "This theater is required by law to collect from purchaser of this ticket United States tax of 10 per cent. on admission paid."

No Amendments to Bill Likely

None of the provisions of the bill which relate directly or indirectly to amusements will be amended or eliminated at the next session of Congress in December, though it is reported that Senator Penrose, of Pennsylvania, will lead a fight to strike out that part which would assess 8 per cent. on salaries which amount to over \$6,000 a year. This provision is considered unfair, inasmuch as incomes of \$6,000 or more a year, to obtain which no regularly appointed work is necessary, are not touched, the tax being confined solely to salaries. Several managers and players will benefit by the amendment of this provision, though it does not have any relation to amusements as a whole.

The tax on transportation is expected to result in the elimination of many one-night stands, inasmuch as the shortage of baggage cars and coaches, which has been occasioned by troop movements, together the extra expense of sending companies on tour are factors which the managers cannot afford to disregard. It is believed that when the transference of troops to the Eastern seaboard for shipment abroad begins that the shortage of transportation facilities will be even more pronounced, and that a considerable risk will be entailed in routing theatrical companies to towns which cannot profitably extend an engagement of more than one night.

Following are expressions of opinion from several of the leading theatrical managers, exclusively obtained for *THE MIRROR*, upon the effect of the war tax on the theaters:

Alf Hayman's Opinion

Alf Hayman, general manager of Charles Frohman, Inc., said: "The war tax on theatres is something that is necessary. Other countries have it, and so must we. It will make theater tickets but slightly higher in price. The war has made the price of other things, luxuries as well as necessities, higher in price, but people haven't stopped buying them for that reason."

Sam H. Harris, of Cohan and Harris, considers that the tax is in every way fair and equitable.

"It is an excellent method," he said, "in which to supply the Government with money, and each manager should put forth his best efforts to get as much of this money for the Government as possible. The measure may affect the cheaper seats for a short time, but not permanently, as the masses cannot do without theatrical entertainment. There will be no effect, in my mind, upon the orchestra seats."

A. H. Woods considers that the tax will injure the ticket scalpers, and may bring about a temporary conversion of theatergoers into motion picture fans.

"The only precedent we have to govern ourselves by is that furnished by England and Canada. We have always found that the theaters have done a thriving business during war time, but for the time being it is possible that the added charge may turn a great many theatergoers into motion picture fans. However, it is my opinion that the change will not be permanent.

"The tax is going to hurt the ticket scalpers," said Mr. Woods. "They must charge their patrons the extra 20 cents on a \$2 ticket, and so on down the scale, which means that the cut rates will be brought up to very near the regular price."

Shuberts Won't Alter Plans

At the Shubert offices, it was stated, that the tax will have no effect upon the plans and policies they have outlined for the season.

"We are going right ahead with our productions, which, incidentally, are in greater number than ever before in the history of our firm, and we are shortly to open our twenty-first theater in New York, which will be called the Apollo. We are preparing a large list of presentations for the Fall. The new Winter Garden production is now on view, and next week we are to show 'The Torches' at the Bijou. The public and not the managers has been made the subject of taxation, and we do not think that the tax upon admissions will affect theater-going to any extent."

David Belasco, when interviewed as to his opinion of the bill and its results upon the theater, declared that the tax upon amusement admissions was in every way just. He said that it was only fair that the theater like every other field of industry should assist the Government in lightening its financial burdens.

"In my opinion," said Mr. Belasco, "theater patronage will not be affected to any degree by the tax. In such times of stress as we are now undergoing the theater becomes a necessity. People need relaxation from the distressing news of the battlefield, and they will gladly pay the ticket tax in order to obtain it."

Tax Will Cause Confusion

"The new tax on theater tickets promises to cause no little confusion and trouble," is the belief of William Faversham. "A tax on tickets being a new thing to present-day playgoers will have to be handled in the simplest way for both the public and the theater managers, and it seems to me that we should be guided by the experiences of the Canadian managers."

"When the tax was first imposed in Canada, separate tickets were sold in addition to the regular theater ticket. The sums paid, according to the various prices of admission, were rather complicated, and a roll ticket of the sort used at Summer amusement parks were sold at a separate window. Thus each purchaser of a seat had to go to another window to buy the tax coupon. These were then deposited into a separate box. This system is still in use in Montreal."

"But the best system and the logical one, it seems to me, is that finally agreed upon by the Ontario government and prevailing in Toronto. No ticket was sold to the purchaser, but he was charged with the tax. Then the manager of the theater made a duplicate statement of the gross business for each performance.

SPECULATORS EXEMPTED FROM WAR-TIME TAXATION

Conference Committee Deemed It "Undignified" to Bring About Destruction of Any Business Through Revenue Bill

The theater ticket agencies and speculators continue to bear a charmed life. It is learned that they have been exempted from taxation in the new war revenue bill which was signed by President Wilson on October 3, the reason being that the conference committee considered that the character of the bill prevented the levy of a tax in those cases in which business would be wiped out as a result. After a long investigation it had been decided by the Senate Finance Committee to tax the agencies 33 1/3 per cent of all premiums that were in excess of 50 cents per ticket. The agencies and speculators groaned and staggered under the blow which was obviously designed, so they said, to put them out of business.

But did they despair and threaten to abandon their business? Not so any money-laden, theatrical-hungry Rialto visitors could notice. They merely formulated a new policy and one which they believed would leave them a fair measure of profit. As the tax, they said, threatened to cut into their profits to such an extent as to put them out of business they would merely remove from the shoulders the guarantees for large blocks of seats which they had formerly given the managers. Very simple was their plan. They would merely have so many seats sent to them as regulars, taking such extra tickets as were required.

But now they will not be compelled to put their policy into effect, and they can continue to carry "buy-outs" for the more successful of the attractions along Broadway. The Congressional committees were most desirous of obtaining revenue from such a fruitful source as the ticket agencies but as the war tax bill was solely designed to collect revenue they deemed it undignified to bring about the destruction of any business or enterprise through various provisions of the bill.

A high theatrical authority informed a *Mirros* representative yesterday that had the provision to tax ticket agencies remained in the bill it would have meant the gradual elimination of the ticket agent and speculator. "Such an

event," he said, "would have been of more potential value to the American theater than anything else I can possibly imagine! Despite the fact that New York theatrical patrons are traditionally supposed to yield unprotestingly to the exorbitant demands of the speculators, nevertheless they become disgruntled and dissatisfied as soon as they have purchased theatrical entertainment at the rates of \$5 and \$6 a seat. The result is that next time they prefer the Strand or Rialto or some other picture theater where they can get good entertainment for 25 and 50 cents."

The theatrical man said that it was a common impression that the theatrical manager favorably regarded the practice of ticket speculation and that it could not flourish for a day if such a condition were not true.

"Such an impression is wholly wrong," he said. "The manager is sufficiently appreciative of human nature to realize that a ticket purchased from a speculator has seven times out of ten lessened the popularity of the theater as a place of amusement. Theatergoing is largely a habit and when speculators can thrive so splendidly at the expense of the public, motion picturegoing is going to supplant it in the preference of the public."

He recalled the case of "The Merry Widow," which ran a year in New York, with the majority of the seats to which purchased from speculators.

"In London, which is only one-half as good a theartown as New York, 'The Merry Widow' ran three years to the greater prosperity of its management, simply because in the British capital theater ticket speculation is prohibited."

"DRAFTED" ON WAY HERE

James Montgomery's war play, "Drafted," had its first performance at Albany last night, and will be brought to New York in a few weeks. Among those in the company are Emmet Corrigan, William H. Thompson, Pauline Lord, Lizzie Hudson Collier, Allan Dinehart, and Harry C. Browne.



WHITE, N. Y.

A DRAMATIC SCENE IN "THE SCRAP OF PAPER"
Will Carroll McComas Tell Margalo Gilmore That the latter's Father, Played by Robert Hilliard Is a War Profiteer? Dailey Hawley Rivals Mr. Hilliard in Interest

\$3 SCALE FOR CENTURY Like the Globe, It Will Advance Price of Orchestra Seats—Revue to Open Oct. 29

The management of the Century Theater announces that it has adopted the \$3 admission scale for the coming season. This price will prevail over the entire lower floor, but the balcony prices will not be changed.

The Century is the second theater to announce an increase to \$3 this season, the first having been the Globe, which is housing the new Fred Stone production. Charles Dillingham, co-manager of the Century, is also the producer of the Stone show. The cost of the Century revue, it is stated, is such that the \$3 scale is necessary to assure a reasonable profit. Orchestra seats for the opening performance will be sold at \$5.

The first performance of the new revue, "Miss 1917" will take place on Oct. 29

TO PRESENT FRENCH PLAY

Blumberg to Give in Phila. "Wise Virgin," an Adaptation by W. A. Page

PHILADELPHIA (Special). — Leonard Blumberg, Philadelphia representative of the Shuberts, will produce at the Walnut Street Theater, on Nov. 12, for the first time in America, a comedy which aroused much interest when it was done in Paris several years ago. The play will be produced under the title of "The Wise Virgin," and it is a free adaptation by William A. Page of an Edouard Bourdet work entitled "Le Rubicon." The American rights to the comedy were originally held by Charles Frohman, who intended to produce it. At one time the piece was owned by the Little Theater, of Philadelphia, when Mr. Page was the business manager of that enterprise. It was placed in rehearsal, but owing to its extremely radical nature, the sponsors of the theater withdrew it.

Since then Mr. Page has acquired the American and Canadian rights and has completely rewritten it, adapting all of the scenes and characters to America.

WISCONSIN PLAYERS COMING

The Wisconsin Players, a semi-professional organization which has successfully introduced the little theater idea in the Middle West, will begin an engagement at the Neighborhood Playhouse, on Grand street, on Saturday night, Oct. 20. They are under the direction of Mrs. Laura Sherry, formerly of Mansfield's companies, and among those connected with the organization are Thomas Wood Stevens, who directed the recent Rosemary Pageant; William Elliott Leonard, and Kenneth Sawyer Goodman.

The program which the Wisconsin Players will present will include "Carlos Among the Candles" and "Cat, Bowl, and Broomstick," by Wallace Stevens; "The Shadow" and "The Blue Gods," by Howard Mumford Jones; "The Feast of the Holy Innocents," by Marshal Ilsley; "Rich Man, Poor Man," by Walter Morley; "Neighbors," by Zona Gale; "On the Pier," by Laura Sherry, and von Hoffmannthal's Persian play, "The Marriage of Sobeide," translated by Bayard Quincy Morgan.

LOS ANGELES LIKES K. AND E. CO.

Los Angeles (Special). — The new Klaw and Erlanger Stock company, which has been organized to play up and down the Pacific Coast, has come to town and is appearing at the Mason Opera House. The players, composed in part of Grace Travers, Thomas MacLarnie, Beatrice Nichols, Bertha Mann, Billie Boland and Susanne Morgan, were given a cordial reception.

"Under Pressure," a new comedy by Sidney Rosenfeld, was the medium



WHITE, N. Y.
SCENE IN "THE MASQUERADE,"
Guy Bates Post and Louis Calvert.

BASEBALL CROWDS PACK ALL THEATERS Hotels Filled and Ticket Agencies Report Best Business Since Labor Day

As a result of the crowded condition of the hotels during the past week the theaters in the vicinity of Broadway and Forty-second Street have reported unusually heavy patronage. Thousands of baseball fans from all parts of the country and an enlargement of the list of salesmen and buyers owing to the first spell of cool weather brought a condition to New York hotels that was almost similar to that of last Winter when they were compelled to send hundreds of their patrons to Brooklyn, Newark and Jersey City because of lack of accommodations.

Inquiry at the leading hotels last week disclosed the fact that practically all of them were filled with guests, and the theater ticket agencies located in the hotels reported the largest sale of coupons since Labor Day. The Biltmore, Waldorf, McAlpin, Vanderbilt, Astor, Manhattan, Knickerbocker, Ansonia and other hotels of that class have been filled almost to capacity for several weeks, and during last week were forced to turn away many prospective guests.

The theaters, as is usual, reflected this hotel prosperity, resulting in crowded attendance at most of the evening performances. The musical plays attracted the greater patronage, the Winter Garden show, "Oh Boy" and "The Riviera Girl" proving the most popular.

The large number of army officers and soldiers who are either permanently stationed here or are passing through to various encampments is another factor that has assisted in bringing about very crowded conditions at the hotels and theaters and the men in khaki have been liberal patrons also of the theaters.

through which the new company made its appearance. It is the bizarre story of a young man of social daring who makes love to several women to smooth his way to the one he really desires, and who stops at nothing to gain his ends.

**FREE PASS HOLDERS
WILL ALSO BE TAXED**
**Bill Provides That They Pay
10 Per Cent of Value of
Ticket**

The new War Revenue Bill as it concerns the theater has reached out in all directions, and there is not a group of people associated with theatrical activity, with the exception of ticket speculators, that is not affected by the emergency tax measure.

It is now known that even the holders and recipients of free theater passes will be compelled to pay a tax for the privilege of attending playhouses with no cost to themselves.

By a provision of the new statute passes are taxable, and the beneficiaries of the free privilege must pay into the Government coffers 10 per cent. of the price their ticket would have brought at the box-office prices, if they had paid real money for it. This provision also extends to a door privilege, and newspaper reporters and critics who have heretofore been accorded free access by the doorman in the local theaters must after Nov. 1 pay 10 cents each night as they pass in.

The reporters who are assigned to the Broadway districts will be compelled to increase their expense accounts considerably if they follow their usual procedure of making the rounds of the theaters nightly. The pass patrons of the Metropolitan Opera House will also be hit hard, for there the box-office scale is sufficiently high to tax the holders of free tickets 60 cents each.

MATINEES FOR CHILDREN

Alice Minnie Herts, Katharine Lord, and Jacob Heniger have leased the Cohan and Harris Theater for Monday, Thursday, and Friday afternoons and Saturday mornings during Christmas and New Year's weeks for their holiday matinees for children. As last year, three one-act plays will be given at each performance. Among the players already engaged are Mary Shaw, Caroline Newcombe, and Master Arthur Le Vien.

"THE TORCHES" FOR THE BIJOU

Henry Bataille's drama, "The Torches," will be presented by the Shuberts at Bijou Theater on Monday, Oct. 22. Winthrop Ames's production of "Saturday to Monday," accordingly, will conclude its engagement at the Bijou on Oct. 20. "The Torches" will have Lester Lonergan in the leading role, and others in the company will include Amy Ricard, Sara Biala and Gladys Wynne.



GREGORY KELLY
In Booth Tarkington's "Seventeen"

HEARD ON THE RIALTO

Will someone familiar with the mysterious psychology of the theater explain why at a premiere of a Clare Kummer play there is never a cry for the "author," while at the first performance of a play that is pretty well doomed to failure the demand is insistent and prolonged?

The unusual feature is presented this season of several playwrights with more than one representation on Broadway at the same time. Such a trend shows that the managers are relying mainly upon established authors for their productions. William Hurlbut has "Romance and Arabella" and "Saturday to Monday" to his credit. Guy Bolton and P. G. Wodehouse are represented by "The Riviera Girl," "Leave it to Jane," and "Oh Boy," and Mr. Bolton also shared in the writing of "Polly With a Past." Max Marcin is the author in part of "The Eyes of Youth" and "Here Comes the Bride." Edward Clark with "De Luxe Annie" and "Furs and Frills," finds continued representation under the Hammerstein banner. Clare Kummer is receiving royalties for "The Rescuing Angel" and "A Successful Calamity," and Jules Eckert Goodman was responsible for "The Man Who Came Back" and, with Montague Glass, for "Business Before Pleasure."

George Arliss is reported to be so besieged with protests from various persons informing him that Thomas Jefferson and James Monroe were as splendid in their nobility and greatness as Alexander Hamilton, that he is considering a polite formula for reply, which shall refer all those inclined to differ with his interpretation of certain historical incidents to libraries in which the biography and history departments are particularly comprehensive.

Isn't it about time for a rumor concerning the return of Wagenhals and Kemper to the producing field?

Catch phrases which signify some particular phase or enterprise of the war are continuously finding their way into the titles of theatrical attractions. Inasmuch as the managers have always displayed a positive genius for commercializing any aspect which has the value of timeliness, their readiness to spring upon war-time slogans and phrases is justified. And some of these slogans have an appeal which cannot be denied.

The Shuberts have selected "Doing Our Bit" and "Over the Top" for the revues which they are to present respectively at the Winter Garden and on the roof of the Forty-fourth Street Theater. The title, "Out There," of the play in which Laurette Taylor is appearing, has a suggestion of mystery and romance which are of undoubted aid to the performances of the piece, and "Drafted," which has been the most frequently repeated war expression in this country during the last three months, has been chosen as the name of James Montgomery's new play.

Sousa's Great Lakes Naval Band has set New York to talking. A considerable accomplishment, when it is considered that New York has a sense of band values which is as discriminating as its theatrical sense. Sousa could always weave a magic spell himself, mainly because of his supreme imperturbability, his consistent immaculateness, and his knowledge of public taste, but now that he has a band of 250 musicians who, when upon the march fairly break down the canyon walls of Fifth Avenue with their spirit, their power and their enthusiasm, he makes an appeal that is irresistible.

It is becoming more and more of a wonder to us how dramatic critics were able to write their reviews before the word "camouflage" came into use.

Al Jolson gave a Liberty Bond to each player in the World Series who knocked a home run. Good enterprise and good publicity for the bonds, the players, and Mr. Jolson. The latter was in a position of spending a good deal of money in the cause of democracy and sport when it is considered that many members of the Giants and the White Sox are accustomed to make home runs with ease and facility. However, his generosity cost him but \$150, only Kauff and Felsch having made four-base hits.

There are all kinds of etiquette—ballroom etiquette, theater etiquette, John Drew etiquette, and in connection with Mr. Drew it is pertinent to state that even he, the paragon of form, occasionally has to—or prefers to—submit to another and superior kind. When Mr. Drew went to the Broadhurst Theater on the opening night of "Misalliance," he wished to leave his coat and hat at the cloak-room. The boy, however, returned the hat, patronizingly informing Mr. Drew that "you should take your hat to your seat." Abashed but enlightened, the actor complied. "Perhaps, you're right," he answered.

WILL FORBID PERFORMANCE

Following an announcement that the manager of a Pittsburgh theater intended to produce George Bernard Shaw's play, "The Devil's Disciple," William Faversham has announced that he owned all the American rights to this play, and that it could not be produced without permission. He intends to produce it himself when the war is over. Mr. Shaw has requested that it should not be acted during the war, fearing that he would be interpreted as painting England as a foe to liberty.

HENRY MILLER PREMIERE

Henry Miller in "Anthony in Wonderland," a comedy by Monckton Hoffe, will open at the Criterion Theater on Tuesday night, Oct. 23. It was originally planned that this play should be used to open the new Henry Miller Theater, now in course of construction in Forty-third Street, but that theater will not be ready until the new year. The Robert Hilliard play, "The Scrap of Paper," will end its engagement at the Criterion to-night and will go on a tour of the principal cities.



Photo by Charlotte Fairchild

MERCITA ESMONDE,

In "On With the Dance."

Merceita Esmonde has been engaged by A. H. Woods for the part of an Irish servant girl in "On With the Dance," which opened Oct. 15 in Wilmington, Del. Miss Esmonde is the wife of H. E. Northrup, the motion picture star of the Metro Company. She has also appeared in pictures, supporting Ann Murdock, in "The Beautiful Adventure," which was released by the Mutual Film Corporation on Oct. 15. During her five years with Charles Frohman, Miss Esmonde played many important parts.

**KEEP \$2.50 PRICE
FOR THEATER TICKETS**
Klaw and Erlanger Orchestra
**Scale Is Inclusive of
War Tax**

In order to clarify the air so far as the discussion about the raising of prices of theater tickets is concerned, Klaw and Erlanger have decided that there will be no raise in the prices of their theater tickets, beyond that which the Government itself has imposed in the new war tax. In the theaters in which the price \$2.50 has been charged there will be no additional expense to the public on account of the war tax, as they have determined to pay the tax themselves to the Government.

In the case of "The Riviera Girl," which on account of the high cost of its production, compelled the raising of the box-office price to \$2.50, they wish it understood that there will be no raise after Nov. 1, when the tax goes into operation. Klaw and Erlanger have from the beginning allowed the hotels to have tickets at the regular box-office prices, and will continue to do so after Nov. 1, in each instance paying the 25-cent tax themselves.

THEATER FOR KEW GARDENS

Articles of incorporation are being drawn for the building of a \$100,000 theater at Kew Gardens, L. I. The theater will be in conformity with the environment of the beauties of Kew Gardens buildings, and will have a seating capacity of 1,200. The incorporators are Barlow, Benedict and Bradford, who will lease the structure and grounds to the Greenwood Amusement Company. Kew Gardens adjoins Forest Hills Gardens, the famous suburb of the Russell Sage Foundation, and is reached in a sixteen minutes' ride from Manhattan.

The theater will play combination attractions two nights in the week and offer high-class pictures and concert features other nights and every afternoon.

CRAVEN IN MUSICAL PLAY

Cohan and Harris have accepted for production a new musical play by Otto Hauerbach, Louis A. Hirsh, and James Montgomery, entitled "Going Up," which they will produce shortly. Frank Craven has been engaged for the principal role.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

PLAIN DUTY FOR EXHIBITORS

IT is the plain duty of exhibitors to show the Second Liberty Loan Pictures, arrangements for the distribution of which have been perfected by the National Association of the Motion Picture Industry.

More than that, it is a pleasant duty and good business in the bargain, for the five instalments in five-hundred-foot lengths offer the kind of entertainment that audiences want.

They introduce figures of national renown and celebrities of the stage and screen in great number. They afford interesting glimpses of the most talked about men and women in the country; they are brief, to the point and will not seriously interfere with the running time of a program. They are available material offered free to exhibitors who wish to aid their Government.

The National Association is to be congratulated on the unity of effort it has brought about among distributing organizations concerned in the handling of the Liberty Loan films. It speaks well for the growing spirit of harmony among the heads of our leading corporations that in an undertaking of this kind they are ready to come together and work for one purpose. Their exchanges are placed at the service of the nation without reservation.

Producers and distributors have done their part, now the success of the Liberty Loan pictures depends upon the men who conduct the houses in which they must be placed before the public. The five instalments may be had for the asking. Now is the time.

KEEPING PATRONS IN A GOOD HUMOR

WITH the quantity of expertly prepared aids to advertising being widely circulated each week by motion picture producers, there is little excuse for an exhibitor failing to give his attractions adequate exploitation. Lobby display, newspaper advertising and reading notices, the preparation of a program and musical accompaniment—all of these are dealt with in the material sent forth by distributing organizations.

An attentive exhibitor, possessing a desire to learn and a willingness to accept suggestions, may receive a valuable course in showmanship free of charge.

But some things cannot be taught, among them the use of personality in building up and holding patronage. The ideal neighborhood exhibitor is a genial host as well as a wise showman. He cultivates the acquaintance of those who visit his house, greets them in a friendly spirit and listens to complaints without resentment even if the complaints are unjustified. He acquires the viewpoint of the great merchant who maintained that the customer was always right.

A few years ago there was much less need for the exercise of personality in the management of a picture theater. Even one year ago the demand for tact and courtesy was considerably less than it is to-day. From time to time the MIRROR has questioned the advisability of a general advance in prices; but it appears now that this advance is becoming inevitable and in a few weeks the admission tax will be enforced.

It is likely that a feeling of rebellion will be aroused in not a few patrons of photoplays whose moderate incomes look more moderate each month. They may wonder why, on top of everything else, they must pay more for entertainment, and without attempting to fathom underlying causes these heavily burdened citizens may focus their resentment on the neighborhood theater.

Here is the opportunity, that may well become a necessity, for a

display of tact and good fellowship on the part of the manager. The exhibitor who makes his patrons understand that he is really forced to raise prices because of circumstances which he cannot alter, is certain to fare better than the exhibitor who adopts a blunt "take it or leave it" attitude.

TICKET BROKERS AND FRIENDS AT COURT

KINDLY gods watch over the bank accounts of ticket brokers. Others must pay and pay and pay, but the men who sell theater tickets at figures that vary from high to higher step merrily along their dollar paved path.

Congressmen visiting New York should, in the future, be guests of their very good friends—the ticket brokers. They and their families and their relatives and their constituents should have first place on an especially prepared complimentary list. We always believed that ticket speculators were pretty nearly friendless; but now we know differently. They are popular in Washington.

At first glance, the war tax, as applied to amusements, appears inclusive. The public must pay more for tickets, whether a stage play, or a photoplay is the attraction; theatrical managers are assessed through the transportation tax; producers of pictures must give an accounting to the Government for each foot of film utilized; but where do ticket brokers come in?

The answer is simple. They don't come in at all. The biggest nuisances known to the amusement world, the canny opportunists who wax fat on other men's work and the gullibility of an easy public, go free at a time when a part of every legitimate income is being appropriated for national needs.

Fear of exceeding the province of a revenue measure is offered as a reason for exempting ticket brokers. Poor, poor brokers, so considerate of the rights of others, so beneficial to the country, so unjustly maligned, be good to your little friends from Washington when they come to town.

ONE MANAGER JOINS THE MILK DEALERS

MANAGER DILLINGHAM of the Globe Theater, the Century and the Hippodrome, starts the move to raise theater prices. At present he is following in the steps of the milk dealers, the poultry raisers, egg producers, et. al., at the Globe Theater. However, the announcement contains the information that the raise—three dollars the seat—does not mean that there will not be view points in other parts of the house for less money, although the parts are not mentioned. For that information, apply at the Globe box-office.

Theatergoers will watch for similar advances in other houses on the legitimate roster. Raised prices are more contagious than otherwise, and it will not surprise church-goers to hear that no contributions less than a dollar will be accepted in the offerings. It is not likely, in spite of the many new playhouses about to open, that any warfare will be waged upon Manager DILLINGHAM for his advance. Even a pacifist of the most extreme type will pay the price asked at any box-office if he wants to see the play. The theatergoer is warned, however, that the DILLINGHAM advance doesn't cover all. There is the war tax to be added, so when one goes to the Globe Theater one should not neglect to slip an extra bill into one's wallet.

From Los Angeles, per contra, comes the news that one manager there has fixed his schedule with twenty-five cents as the bottom and one dollar at the top, and this house has heretofore been in the two-dollar class. But many miles intervene between New York and Los Angeles. Shall we not hope that Manager DILLINGHAM will meet the advance in the price on his milk, eggs and butter without cavil?

WAS ANNA ROBINSON WORTH SAVING?

THEATRICAL people have the reputation of being good to their own when their own are in distress. We do not know the other side of the story, but in the last days and the death of ANNA ROBINSON is an intimation that she was allowed to die in comparative poverty, as she had lived some time before. Her story is worth more than a passing notice.

It was said that the Duke of Manchester courted her madly, and that LEOPOLD of Belgium knelt before her and offered her costly jewels. Before her divorce from the Earl of Rosslyn she lived the life of a princess in an old castle of Scotland. It may have been her own fault, if we believe one-half of the story that is told, that she lost her fabulous fortune, and that she flashed out of the theatrical galaxy in which she was so conspicuous.

She was born far from the allurements of the world—in Minneapolis, in 1871. After she had played her first engagements in the country of her birth she attracted the attention of the FROHMANS, who gave her an opportunity in the first production of "Shenandoah." When her mind began to waver and she became penniless, she became a subject in the Manhattan State Hospital for the Insane on Ward's Island, and there she died only the other day.

This is not written to point a moral. What were the efforts by her profession to go to her rescue when she veered toward the down grade—or were there any?

NEW ATTRACTIONS FOR NEW YORK THEATERGOERS

"The Rescuing Angel," a Study in Feminine Ingenuousness; "Furs and Frills," Amusing Musical Farce; Fine Acting in "Eve's Daughter"; "The Claim" Interesting

"THE RESCUING ANGEL"

Comedy in Three Acts, by Clare Kummer. Produced by F. Ziegfeld, Jr., and Arthur Hopkins, at the Hudson Theater, Oct. 8.

John Calhoun Deming.....Claude Gillingwater
Mary Deming.....Marie Wainwright
Calhoun Deming.....Walter Schellin
Angela.....Billie Burke
Rose Hanley.....Diana Desboro
William Hanley.....Richard Barbee
Meyer Kolinasky.....Robert McWade
Joseph Whately.....Frederick Perry
Elliot Blaide.....Roland Young
Evans.....Elmer Brown
Winnie.....Rhoda Beresford

According to theatrical tradition a combination of Clare Kummer and Billie Burke ought to satisfy superlatively a public which has taken its fun as it found it during the past two seasons—two seasons in which it has been said that any ambitious person provided with pen and ink could gain a hearing on the New York stage, and in which the screen has tempted so many of our favorite players to long engagements. So it was to be expected that when the enterprising Mr. Hopkins, assisted by the equally enterprising Mr. Ziegfeld announced the return to the stage of Miss Burke in a play by the audacious author of "Good Gracious Annabelle," such an occasion should take on the character of an event.

Miss Burke's appearance in the title role of the new play will add to her popularity. She has never played more charmingly and the poise she acquired in her last Frohman presentations was put to good advantage in those characteristic Kummer scenes in which subtle whimsicality and refined sophistication are the dominant ingredients.

As for the play, Miss Kummer has again proved her artistry in the writing of smart and sparkling dialogue and in the creation of genuinely human characters. She combines gentle humor and whimsicality with such facility as to demonstrate her ability to dispense with such usual essentials as dramatic situations with their accompanying suspense and interest. And the charm of her work is enhanced by the quality of illusion which Mr. Hopkins imparts to the staging. The inconsequential chatter of the veranda or the hotel seems just so much more real and vivid and suggestive of good-natured humanity under his hands, and in addition it is given an atmosphere of refinement and gentle philosophic reflection that is all too seldom apparent on the American stage.

It would require exceptional freshness on the part of the author to make a theme interesting in which an attractive daughter of a financially distressed household comes to the rescue by marrying a rich man. But Miss Kummer is not daunted, and she succeeds in providing a diverting comedy, though it cannot be said to equal either of her previous efforts in the charm and ingenuity of scene and characterization.

The "Angel" of the title is Angela, returned from Honolulu to find her home in the deep shadow of a mortgage. As resourceful as she is ingenuous, she promptly woos and wins a millionaire whom she met aboard the ship and as promptly leaves him when her girlhood sweetheart next door, aroused by jealousy, explains to the young husband the motive of her marriage. A second millionaire with a passion for statistics is appealed to and proves himself eager to marry her. The last act

shows Angela, still supremely naive, effecting a reconciliation with her husband when she decides after an amusingly futile family consultation that her marriage was, after all, inspired by love.

Robert McWade made a definite characterization of an alert and aggressive lawyer. Roland Young made the part of the statistical millionaire amusing. Frederick Perry was dignified and natural as the millionaire husband.

"EVE'S DAUGHTER"

Play in Three Acts by Mrs. Alicia Ramsey for Grace George. Produced by William A. Brady at the Playhouse, Oct. 13.

Martin Simpson-Bates.....Howard Kyle
Mrs. Simpson-Bates.....Florence Edney
Edith Simpson-Bates.....Nora Lamison
Kate Simpson-Bates.....Florence Wollerson
Irene Simpson-Bates.....Grace George
Victoria Canning.....Florence Flynn
Florence.....Esther Howard
Mary.....Mabel Knowles
Martha.....Alison Skipworth
John Norton.....Rockcliffe Fellowes
The Hon. Courtenay Urquhart.....Lionel Atwill
Rev. James Sunningdale.....Lynn Hammond
Henri.....Louis John Bartels

The part played by Miss George in her new comedy is additional proof of her versatility, for the character is different from anything she has done. In this character Miss George conceals her self-consciousness as she does in whatever she impersonates. Of course her personality is always one of her assets. All this makes it rather hard to confess that "Eve's Daughter" without Grace George and her capable company is neither original nor clinching in plot.

Dress and a longing for a life of ease are paramount in the adorable sex. They have been since the first rage for "fine feathers." All of Eve's daughters have, with some exceptions, eagerly pursued the path of the character played by Miss George in "Eve's Daughter"—nearly always to the delight of the opposite sex.

Just as there is a "black sheep" in most families of boys, there is always, or nearly always, in a family of girls one who takes the course of frivolity and travels it to the finish. This is more frequently the case where the father of the family is a stormy petrel, exacting and addicted to tightening the reins.

In the parts played by Miss George and her frenzied father, all of these traits are brought out, and so naturally and well acted that the playgoer involuntarily assents to what is said and done. In fact, the fortress of "Eve's Daughter" is its close proximity to the truth. In following the play one is not taxed to resort to analyses to get at the plot. The theme is so simple that the climax fails to startle. The charm of the play is the faultless acting of the cast.

Irene Bates returns from a walk in which she met Courtenay Urquhart, and finds her father at dinner in his customary rage. In his tirade against Irene he is defied by her. This precipitates heart failure and death subsequently follows: Irene loses no time in finding her father's will. She and her sister are beneficiaries to the amount of 3,000 pounds each, the mother receiving her dowry. Irene, with no wish to mourn her father's decease, decides to take her share of the legacy and enjoy every pound as long as the amount lasts. She starts the pace at once.

The second act finds her in a sumptuous

furnished apartment in London, where she learns from her father's solicitor that she has overdrawn her account and hasn't a cent left. Urquhart comes on the scene and Irene asks him for the amount, which he gives. This opens the way for temptation. At a dinner Urquhart proposes that Irene go with him to Paris, on his terms.

Act 3 shows a room in the hotel at Dover, where Irene and Urquhart are detained temporarily on account of a storm in the Channel. While there Urquhart is informed that his brother has just died in London, and he hurriedly leaves. Norton arrives and Irene at his earnest solicitation decides to return with him to London. Then repentance and remorse for Irene and she kneels at her bedside preparatory to the abandonment of her love for a life of gayety.

The sustaining characters are Norton, Urquhart, and Victoria Canning, those characters being taken respectively by Rockcliffe Fellowes, Lionel Atwill, and Florence Flynn. Nora Lamison as the sister was very natural.

"FURS AND FRILLS"

Musical Farce in Three Acts. Book and Lyrics by Edward Clark. Music by Silvio Hein. Produced by Arthur Hammerstein at the Casino, Oct. 9.

Jones.....Charles Angelo
Clyde Macey.....George Anderson
William MacTavish.....Ernest Torrence
Polly.....Ruby Norton
"Wally".....Ward De Wolfe
Mrs. Macey.....Beatrice Allen
Mr. MacTavish.....Frances Demarest
Butler.....Ben Weis
Mr. Manheimer.....Harry Miller
Deputy Sheriff.....Ernest Carr

Following the Bolton-Wodehouse-Kern formula of adapting farces to the musical comedy stage, Edward Clark and Silvio Hein have collaborated upon a musicalized version of the former's farce, "Coat Tales," which, having ushered in the theatrical season of a year ago, was compelled during a withering August heat to seek prematurely the comparatively icy refuge of Cain's home for friendless plays. As the first new production of the season at the Casino it suffices to prove if nothing else that Bolton and Wodehouse can be dispensed with if necessary for this particular brand of entertainment, and Mr. Hein's music, which blends rag-time bits of cynical philosophy with sentimental love tunes, serves to show that Jerome Kern is not wholly essential to the success of intimate musical comedies.

"Furs and Frills" tells the exhaustive tale of a coat, not an ordinary coat but one of Russian sable, alleged to be worth at least \$5,000. An extravagant wife of a librettist had bought it at a bargain in Europe, and before she can explain it to her husband it is stolen by her scapegrace brother, who pawns it for \$50. It is redeemed and then pawned again and then again redeemed and finally it comes into the possession of the wife of a composer. The whole cast by this time has become ingeniously entangled in the tails of the coat and it is only by resorts to preposterous, though amusing, situations that they are able to extricate themselves.

Ernest Torrence as a penurious Scotch composer contributed most of the fun of the entertainment. He was at his best in the singing of "Take Your Mother's Advice," a parody on the sentimental ballad of a generation ago.

Beatrice Allen proved very satisfactory to the eye, and danced with exceptional grace and liveness. Frances Demarest was the wife, whose desire for a sable coat led to extended complications.

"THE CLAIM"

A Drama in Four Acts by Charles Kenyon and Frank Dore. Produced by the Estate of Henry B. Harris at the Fulton Theater, Oct. 17.

Mrs. Paany Bryan.....Florence Arnold
Bob Clester.....George Thompson
Archie Stringer.....Ernest Shaeffer
Mike Bryan.....Charles Halton
John McDonald.....Edward H. Robins
Goldie.....Lorna Volare
Kate McDonald.....Adrienne Morrison
Jerry.....J. J. Williams
Ramrod.....Frederick Gibbs
Beasley.....Walter Baldwin
Buck Hyder.....Melton Cledagh
Belle Jones.....Florence Roberts
Saunders' Girl.....Reina Thomas

The films have educated the present generation of theatergoers to expect in Western melodrama gunplay, tenderfeet, heroes that go out there "to Forget," Fuller's earth, faro dealers, bad men, natives taking the law into their own hands, and contempt for the East; but in "The Claim" there is not even a Mexican half-breed to annoy the heroine. Instead, Charles Kenyon, remembered for his "Kindling" of some seasons ago, and Frank Dore, have devised characters that are human. However, just as human as the characters are, the situations are theatrical and they have value when considered as such; interesting, adroitly worked out and built on a footlight psychology that has always met with favor.

Long before New York's theatrical center moved to the Longacre district a great many plays were written around the unfortunate mother who had abandoned her baby only to turn up years later and suffer such an acute attack of mother love that she gives up her plan of extortion or takes the child from its foster parents. But it is so long ago that the present day will consider the theme new.

In "The Claim," Belle Jones, whom Broadway would consider a cabaret singer but frankly called a saloon entertainer in Bigbug, Ariz., left her baby on Hogan's bar (because the others in town were too wet), and six years later, when the play begins, comes to get the little girl or \$20,000 from the people who have learned to love her.

The authors lay their cards on the table too early in the game, and the invitation to the woman to join the household as the wife and sister-in-law of the adopters comes just as was expected, nevertheless the elapsed time from the hint to the fact is made interesting. In comparison to much of the dramatic entertainment offered this season, "The Claim" shows skillful workmanship.

Florence Roberts imparts the sophistication coincident with the hard life the woman leads, and in the difficult scenes of overwhelming mother love she is earnest, if lacking that poignant something to become more convincing. Lorna Volare, a six-year-old actress, gives Miss Roberts admirable support; Adrienne Morrison does well in a rather trying role; Edward H. Robins is sincere and vigorous as the successful miner and lover.

A review of "The Barton Mystery" will be found on page 28.

WITHOUT FEAR OR FAVOR—BY AN OLD EXHIBITOR

House of Fox Finds a Dose of Its Own Medicine Decidedly Distasteful—Herbert Brenon Gives the "Copy Cat" a Lesson—Some Good Advice from a Wise Director

I HAVE it from the most reliable sources possible that there is consternation up at the Fox offices. The brothers-in-law and the second cousins to the brothers-in-law (they all work for William!) are chasing around in circles bemoaning the Fox fate. Recently an additional floor of the Leavitt Building was added to the other two floors housing Fox relatives, with the result that you hear the wailing and weeping the length and breadth of three complete floors. The well-known Fox production policy, or a part of it, has been to chase through pictures that had similar titles to those some rival producer was making—and advertising big. The well-known crimp has been put into numerous such other rival pictures by this sort of Fox "enterprise." It has been a practice that has been much deprecated amongst the producers generally, but the Fox plant has never turned aside from aforesaid policy for a single minute. Rather too bad, too, when you consider their prestige, for they have fine directors, fine studios, Winfield R. Sheehan, fine stars, and a business organization that works night and day—including the relatives! Well, not the least of their stars is Theda Bara, whom Fox exploitation has developed into a most amazing star. Theda wanted to do "Camille." Good! this was a big play that the Fox hustlers could advertise to beat the band! A great, big expensive picture was made. A great, expensive advertising campaign was launched. But—and now my story becomes a story—the play is one of those "free copyright" things—the sort that Fox "enterprise" has made it dangerous for the other fellow to think of producing! The Fox "Camille" opened at one of the Fox houses the other night. A new producer named Kimball offered an opposition "Camille" to houses "playing opposition" to Fox the very next night! Hence the hair-tearing up in the Leavitt building, for who likes to take a dose of his own medicine?

All this reminds me that, as per my prediction, the Iliodor "copy film" was squelched. The injunction in his favor must have reconciled Herbert Brenon to the loss of that appendix. It's about time that the "copy cats" were sat down upon by the courts. Brenon has now come out against "too much efficiency" in the studio. His remarks are illuminating but not as novel as the statement just furnished me by a studio manager, whose name I am not permitted to print:

"A director should not try to be a business man while he is producing a picture. Yes, I know that the new call is for efficiency in production methods—for saving systems—for war on wasteage. I think the reckless waster-director doesn't exist any more. But I don't think that ideas of saving should permeate any director's thoughts. They do not make for artistic results.

"It is quite easy to figure out. The artistic thought is the very opposite of the commercial thought. Making a picture is artistic work. To get down to cases, a director sees a chance to enhance the action of a situation in his plot through the introduction of a 'vision.' His thoughts must center on what that 'vision' should consist of. He should not have to figure what the additional scene will cost.

"Yet that is exactly what he will be doing, usually unconsciously, with every single scene in every single reel of his picture if 'efficiency' stings him too severely. You can see plainly that the artistic side—the results' side—of his film will have suffered. There can be no question that the two classes of thought do not mix. In our own work, it has been my aim to take over all our directors' business detail whenever they were making scenes in the picture. I did not want them to be within reach of even *business atmosphere*. Let the director be a business man when the producing work is through! Until then I insist on doing all his business thinking for him—to sort of drop him into an artistic whirlpool and leave him there 'flat'! An assistant who would dare show him a cost sheet would be butchered on the spot! We eliminate wastage, but the director only knows the particulars when the last foot of film has been 'shot'."

A few silly persons have termed this a column of unbridled criticism, whereas, our plain object is that it be one of unbridled *discussion*. By discussion of our faults as an industry we are in a fair way of correcting them. Readers who have retained their balance have noticed that we have seldom inflicted our own personal views on trade questions in debate, but have made them reflect the views of the representative people we have been meeting. Indeed, we have not hesitated to quote the other fellow's views *alone* where they seemed to be better than anything we could think of. We are absolutely in the market for your views, if they are *startling* and *logical*. That does not mean that we want the *sensational*, but, of course, we do not want old material on old subjects. We are aiming to make this a place of *new angles*—to simply keep it what it is, the most interesting literature of its sort in the industry to-day. We are receiving such a deluge of letters that are of no value to us that we think this explanation is appropriate here. If we have neither quoted from nor replied to yours, you will let this explanation

cover the first failing and consideration for our need of anonymity excuse the second. By the way, if we do "print you" it need not be with your name attached. That is up to you. You may feel about the way we do—but that if your message is worth while it should go in. For instance, the head of one of the most important studios in the country sent us the efficiency remarks reproduced in the preceding paragraph, with the request that the *remarks only* be printed. Of course, we acceded. But where there is no such request stated, we shall feel at liberty to use names.

Out of a stack of letters received by the MIRROR last week for this department, we found just two that conveyed ideas both *startling* and *logical* enough for publication. The studio manager's we have given. The other is from Paul Bern, a motion picture director and author:

"Please get after the obnoxious habit of having close-ups of the star, not because the story demands it but to show the star to the audience; the lighting up of scenery by batteries of Cooper Hewitts in an artificial, false-to-life way; the 'registering' of emotions when the situation carries perfectly the mood to be conveyed, and no amount of 'acting' can strengthen it; always ending the picture with the clinch-kiss-fade-out; the habit never indulged in in life of stretching both arms in passionate longing after the beloved one has gone; the assininity of believing that all Westerners are brave but shy, and all pure women coy; putting a blue-greenish color on film to give an effect of night which was never on land or sea; the idea of stretching and yawning to denote tiredness; that a man to denote drunkenness must have the blind staggers or the St. Vitus dance; that a clergyman of the various faiths must always look as if they were sixty, aesthetic, gentle, and never ate enough; that the ingenue's father must go out of the hero's office before he and she can kiss; that when said hero and shero are thus discovered kissing by said father,

said father must denote terrific embarrassment by coughing discreetly behind the palm of his hand. Please, please, PLEASE."

The good-natured press agent ought to wish he wasn't! At least, his temperament has gotten him in bad, so he ought to chuck the temperament. He is employed by a big vaudeville circuit to get them publicity. He does that with a vengeance, to the point that he is too accommodating. Floating wreckage on the seas of journalism gets his attention no less than the real important papers. His motif is to "treat 'em all well." A new sheet circulated along Broadway came to him for stuff. He gave them generous signed contributions. Had he investigated the sheet he wouldn't. But the sheet's official persuader was a sunny, likable chap—and our press agent is good-natured. The sheet turned out to be a scandal sheet and a hunt for the contributors began. His name signed to his clean stuff rather singled him out to the hunters. Of course, his innocence of the filth in the sheet will be established, but doesn't it all prove that press men—especially the big uns, who can afford to say "No"—should not "oblige" every visitor who comes in to ask for "copy"?

When I opened my house in Jersey—seven years ago, think of it!—Frank Marion, of the Kalem Company, put a series of kiddie pictures on the market. I recall that I tried them at my house, but they didn't draw and so I could hardly yell for more. I would have liked to, at that, for the kiddie picture idea looked good to me, and Kalem had gone to the thing right—special kiddie story staff, special kiddie studio and directors who specialized in handling children. And the Kalem children were clever; there was no denying it. My experience, however, was that of about every other exhibitor who booked the pictures—they all were keen for them, for they were a novelty, but when the films were actually shown they failed to draw! "Kiddie pictures" were dead, and it was too bad when you considered how Kalem had gone "into" them. She naturally put out no more, and the special studio was dismantled and the clever kids sent on their way. It all inclines me to the view that there is such a condition as being "ahead of your time." See where kid pictures stand to-day! There are enough exhibitors to swear by 'em (because they earn money) to make Fox and Vitagraph feature them very heavily. Look at Jane Lee, look at Bobby Connelly. They are real "box-office names," the same as Theda Bara or Earle Williams. Still, seven years ago kid pictures were tried and found "dead ones." And the quality was there, too. I know that the "ahead of its time" phrase has been made to excuse any quantity of failures, but can you blame me for thinking there is something to it at times?

I was reminded of the present-day success of kiddie pictures by the story of Marcus Loew's big advertising of the Bobby Connelly films. The name "Marcus Loew" in turn reminds me of that celebrated right-hand man of his, who has been taking to the picture-producing



PAULINE FREDERICK DOING PATRIOTIC DUTY,
Soon to Appear in "Mrs. Dane's Defense."—Paramount.

business like the proverbial duck to the proverbial water! But it's no mystery to me. The right hand has been very close to pictures for years—studying. That sufficed him for the time. He was about the country's biggest exhibitor of pictures, and he must have had innumerable nice opportunities to "buy in." But he wouldn't. He would study. There would be producing opportunities later on also—and he didn't think with the mob that anyone could be a successful producer with a few weeks' or few months' training. A man must have years of training: it was a highly specialized business, he thought. So for years he studied the vast flow of pictures he booked. That is why when he "went to it" his success was amazing. But it didn't amaze me. Arbuckle didn't amaze me—Talmadge didn't! I knew the way "the man behind" had fitted himself for his job.

We have found the most modest editor in the business. He puts forth a stirring editorial on an exhibitor condition. And he supplements his strongest line with "We are not an exhibitor but"—and then he explains that perhaps even the fact that he isn't an exhibitor ought not make his suggestion worthless. That is unusual! Generally those who know the least are the most positive in their assertions. But bombast shouldn't conceal the fact that most trade paper writers have slight acquaintance with the theater itself. Of course, the theater doesn't fit much in the scheme of our industry—it is only the corner-stone of it! So since it gives all of us, indirectly, our means of livelihood, let's get to know it well. And if we don't know it well, let's not hesitate to say so, a la the modest editor!

Sherman may be "right" but he's become darned quiet of a sudden!

Neither Paramount nor Pathe annexed any big stars this week, nor Universal any more big authors. You see, the supply won't hold out!

The Thanhouser studio may be sold! How will history describe Edwin Thanhouser's "second attempt"?

The first three letters of "Select" remind me strongly of—I'll bet he's a live one yet!

With all the anti talk we vote for the studio efficiency man—the real ones. Wilson, of Pathe, is one; Sistrom, of Universal, another. If the U had sent Sistrom to Universal City a couple of years ago (as a friend of ours up there suggested) Universal City would have been then what it must be now—under "System" Sistrom.

If you don't think the war has its blessings, you havn't heard that the main reason for our glorious "Sunday opening" victory in Louisville, as big as any of Charlie Pettijohn's wins in the same line out West, was the army cantonment nearby which flooded the city with soldiers of a Sunday who had to have a clean entertainment. I am glad to be the advance herald of this fact. And why shouldn't we use this fact as a wedge for "Sunday opening" all over the country?

F. B. Warren, of Goldwyn, whom we have mentioned before in this survey and whom we number 'mongst the six real executives of the industry says:

"My one belief in this business is that the men who are in it are exploited to death; that the public has little or no interest in them as individuals; that the only thing they are interested in is the



"THE MARK OF CAIN"
Irene Castle in One of Coming Pathé Plays

quality of productions we make and the stars appearing in these productions."

I have never met Warren in my life. But, as a past "Fear or Favor" must have indicated, I know him! And I think that the paragraph I quote above (which was not taken from a press statement but from one of his letters to a correspondent) enables my readers to know him, too.

By the way, did you know that the important ones of practically every important concern in the business have expressed to the MIRROR, in some form, their appreciation of our intimate pictures of the industry and its folk? That the largest syndicate in the country has asked the MIRROR if some kind of an arrangement might not be made for "Sunday paper" rights? The MIRROR replied that "Fear or Favor" was an information service that the MIRROR took particular pride in furnishing the industry, and all interested in the industry including the outside press, and that if any Sunday papers wanted to quote from the department they were at liberty to do so as long as they gave the proper credit to the MIRROR? That the newest bunk going the rounds of Reel Row is that this is one of those "composite columns," with everybody on the

MIRROR staff contributing. All this is rather hard on the Old Exhibitor, but he is really doing his best to survive the shocks.

Yes, we read that big New York Times ad announcing Harry Aitken's "come back" in Triangle. And we said, Hip! Hip! for Triangle. It needs the Aitken energy—all of it. One thing the ad didn't tell was why Aitken had been resting on his oars, anyway. The ad simply indicates that he's back, back with new ideas, back hard, and back to win. Was he physically run down that he should have rested at all? We are glad in any event that he is on the job freshened—for the trouble with so many of the film heads is that they never do freshen! We are certain that an again-active Aitken means a regenerated Triangle. The marvel Davis is hard at work for them on the coast, and that won't hurt. So all in all, I look for a real lively Triangle this Winter. That ad shows that Aitken was "foolish as a fox" in paying those "phenomenal" salaries to certain stars when Triangle started—that most of them are getting from ten to twenty times as much today! Last week we spoke of Triangle's splendidly awful publicity department. This week we

must mention her splendid-and-awful ad writer, who turned out such a corking piece of "copy," as the *Times* announcement, and put such well-knowns as Ford Sterling and Bobby Harron down as *Stirling* and *Heron*!

All things come to him who waits. Frank Crane, "the gentleman director," works hard, says little—always addresses "his people" as though they were human beings. Perhaps one of the best loved men in the studios. Was "down there" himself—indeed, I remember him in the Winter of '09, when he had the devil's own time booking his sketch act on the "small time." Yesterday they appointed him director with Hugo Ballin on the Mary Garden picture.

In the one-reel days was a famous comedy team. Held the firm employing 'em by the throat. Wasted and did as they pleased, not the least of their indulgences being wholesale damning of the firm to outsiders. But the big men in New York were powerless for they feared to lose the team. In the one-reel days was a serial team. Had the firm employing them by the throat. Wasted and did as they pleased, including damning their employers in public, but the big men in New York were powerless for they feared to lose the team. However, the one-reel days passed and with them both teams. How do you think these firms, now muchly in the ascendant, paid off the members of these teams now muchly in the discard? Why, by taking them back into the company employ which really happened recently! A splendid example, of course, to the actors who had played the game straight with these firms!

Lots of "man with an idea" stories are being whispered to me as the result of paragraphs printed last week. One about Tarleton Winchester. He had an idea about house organs. He walked around with it while he was getting a small salary on one of the newspapers. And he had offers for the idea. Also he had need of just twice the salary the newspaper was paying him. Some of the offers carried just the salary he needed. But Winchester didn't think he could work out that house organ idea as he wanted in the offices whence the offers came. So he just walked around with it and somehow got along on the pay envelope he could have so easily bettered. Until—and Paramount, of course, was worth while. Then the watchful Seelye, of Pathe, himself an idea man, heard of the young man. Result: he's editor of the "Pathe News." Said Winchester to my informant: "Was I really making any sacrifice in grubbing along until I got a clear and free opportunity to work out my idea?" which, by the bye, makes a question for discussion in itself.

FIRST OF PATHÉ PLAYS Mrs. Castle Appears This Week in "Stranded in Aracady"

Considerable interest is being manifested in the release this week of the first of the big new Pathe plays, starring Mrs. Vernon Castle in "Stranded in Aracady." Following what can be characterized as an enthusiastic reception on the part of reviewers, the picture is booking heavily, according to reports from Pathe's thirty branches.

The story by Francis Lynde has a strong love interest, the plot dealing with the scheme of an adventurer to maroon a young man and a young woman who are strangers, in the wilds together in the hope that they will forfeit an inheritance of which neither is aware. The chief parts are well played.



ANN MURDOCK IN "THE BEAUTIFUL ADVENTURE"
New Empire-Mutual All Star Production

PARAMOUNT-ARTCRAFT ATTACK IS LAUNCHED IN IMPORTANT DAILIES

Drive for New Photoplay Patrons Started with Impressive Advertising Spreads

The "big push" of 1917-18 for Paramount and Artcraft pictures is on.

The first barrage was sent across Oct. 8, when the *New York Mail*, *Brooklyn Eagle*, *Omaha News*, *Chicago American*, and other great newspapers of the United States carried the five-column page deep advertisement with the striking headline, which will be familiar in many cities—"Have you lost your Make-believe?"

This was the actual beginning of the million-dollar campaign. On Oct. 9 this same advertisement appeared in many more papers, including the *Hartford Post*, *Washington Herald*, *Atlanta Journal*, *Indianapolis Times*, *Reading (Pa.) News-Times*, *Philadelphia Record*, *Boston Post*, *Detroit News*, *Minneapolis News*, *Kansas City Journal*, *St. Louis Globe Democrat*, *Albany Argus*, *Buffalo News*, *Birmingham Evening Ledger*, *San Francisco Chronicle*, *Denver Express*, etc. On the 10th it was read in Los Angeles by those who buy the *Evening Express*, and on the 11th in the *Tribune*. The *Pittsburgh Sun* and *Post* carried it on the 12th—and so on. This is only a partial selection, picked at random from the list of three hundred great American dailies, which will carry this Paramount and Artcraft advertising—and this means millions of readers.

In strict war parlance, a barrage precedes an infantry attack. In this case the motion picture exhibitors of the country represent the infantry. As Paramount and Artcraft explain, they have the way prepared for them by a bombardment (a friendly one, to be sure, but effective) of the public. It is their opportunity to link up their advertising in their local papers with Paramount and Artcraft advertising in the great dailies, to use the identifying trademarks, which are obtainable from the company's exchanges to let their patrons know—and the people who are not their patrons—that they are exhibiting these pictures.

Already the offices of Paramount and Artcraft in New York City are being flooded with not only congratulatory telegrams and letters from film showmen who recognize the genuine value of the campaign to them, but by requests for service, and those who can are being advised to apply directly to their local exchanges, in order to facilitate matters and relieve the pressure on the main offices.

The general concensus of opinion among exhibitors, gathered from the many messages received, is that it is not so much the amount that is being spent by Paramount and Artcraft in this big newspaper drive, but the way in which it is spent, that counts. They declare that it is a message to the people who are not "fans," particularly. There are thousands of persons who are not film patrons, strange as it may seem, and these are the ones the exhibitors are anxious to reach in order to create new patronage.

"Paramount and Artcraft," writes one exhibitor, "are pioneering and, like all pioneers, they must bear the brunt of the expense and the work. But they will profit by it because there is no doubt in my mind that the demand for their pictures will be greatly increased. I have been showing these pictures for some time—ever since the Star Series Selective Booking plan went into effect, and with genuine success. But I know that

even in my city there are a lot of good people that I haven't been able to reach. I have written them and I have advertised. But they seemed to be unapproachable by any ordinary means. I am as sure as I am of anything that as soon as this campaign begins to make itself felt, as soon as they begin to see the names Paramount and Artcraft in their big papers and magazines, they will begin to wake up. I am preparing to follow right along and tie up my advertising in the local papers with your big displays. And I am figuring on a bigger Winter than I have ever known before."

SMITH ANSWERS CRITICISM OF INDUSTRY

In Letter to Editor of the *Globe* He Sets Critic Right on Policies of Responsible Producing Companies

Albert E. Smith, president of Greater Vitagraph, last week addressed a letter to the editor of the *New York Globe* in reply to one that had appeared in the columns of that newspaper containing an attack on the motion picture industry. In his reply Mr. Smith called attention to the fact, already known to the world, that producing companies are continually striving towards an ideal in their work—the production of the very best pictures attainable; told of the effort to get the world's best literature for screen adaptation and declared it was the policy of all responsible companies to provide high-class, clean and worthy entertainment for the public. His letter, which is certain to be of interest and value to everyone in the industry, reads as follows:

"My attention was called to a letter which appeared on the editorial page of the *Globe* October 1, signed by Andrew J. Kane and bearing the caption 'Footlessness of Movies!' In the first place, Mr. Kane makes the assertion that the intelligence of the spectator is insulted because, when he goes into a theater, 'he gets the usual privilege of gazing upon five hundred people in various stages of training, a hundred thousand dollars' worth 'setting' and the usual thirty cents' worth of plot!' I do not think this exactly fair, because it is a matter for better stories, better produc-

REAL IRISH ATMOSPHERE

"Molly Entangled," Vivian Martin's New Vehicle, Is Redolent of "Old Sod"

The atmosphere of the "old sod," with its picturesqueness, its quaint customs, amusements and characters, forms a background for Vivian Martin's next Paramount picture, "Molly Entangled," which will be a departure for the dainty star. Her recent pictures have mostly been centered about the city streets or at least in America; but this time she crosses the "pond" to the green isle, whose romance and legendry has become a part of its inhabitants, and the result promises to be a photoplay abounding in charm, excitement and pathos.

The scenes of the play are laid in Drumkillen, County Cork. These called for some particularly careful work on the part of the scenic artists, but report says that they have succeeded beyond expectations.



PEARL WHITE
In "The Fatal Ring" (Pathé)

tions. In fact, it is realized that the whole future of the motion picture rests on the stories and their treatment. I know it is true of Vitagraph, and I think it is true of all other responsible companies, that extraordinary efforts are being made continually to obtain the best product of the best writers. They are virtually permitted to make their own prices, so anxious are we to get real plots—real literature.

"In this connection Mr. Kane makes another statement as follows:

"One bright day a tremendous revelation comes! You marvel you never noticed it before. You realize suddenly that nine-tenths of the really interesting films you have seen were picturizations of successful plays or books. You resolve to confine your future attention to things that already have a reputation in stage or book form. You appreciate with a rush of sympathy that directors are right, after all—the authors are at fault, and the director must make good films from poor scenarios. He would write a few himself, but he is too good a business man to waste his life on non-revenue occupations!"

"I do not know what he means by non-revenue occupations, because as I mentioned before, we pay liberally for good material and encourage its production. As a matter of fact, we pay for ideas and let our trained staffs of scenario writers work them out.

"As to turning to good books and plays for screen subjects, what is more natural? Good pictures are like good books, and good books live forever. In

this case of my company, it has been fixed policy to get the best authors to contribute their works for our program and the proof of this is found in the fact that in a period of seven weeks we have on our list works by Robert W. Chambers, Alfred Henry Lewis, Earl Derr Biggers, Frederick Upham Adams, E. Phillips Oppenheim, O. Henry and Cyrus Townsend Brady, all world-famous writers. Another frequent contributor to our program is James Oliver Curwood.

"Speaking of adapting plays from the legitimate stage, so-called, to the screen, I have only to mention 'Within the Law,' Bayard Veiller's tremendous success. This play made for its producers approximately three million dollars. It ran virtually two years on Broadway and was acted in practically every civilized country of the world. We obtained the screen rights to the play and that the public appreciates real merit is proved by the fact that this picture has been booked in thousands of cities, towns and hamlets, even in places of 200 and 300 population."

LOSEE RENEWS CONTRACT

Signs Again with Famous Players-Lasky for Two Years

Frank Losee, who is known as one of the most versatile and accomplished character actors on the screen today, has renewed his contract with the Famous Players-Lasky Corporation for two years and will be seen in some of the notable forthcoming productions. He is at present enacting the role of Bab's father in the "Sub-Deb" stories, starring Marguerite Clark, which are being released by Paramount.

In renewing his contract with the organizations, Mr. Losee expressed his entire satisfaction with his affiliations in the past and of the prospective work he will be called upon to do. "I have been particularly happy in my connection with Famous Players-Lasky," he declared. "Not only does this arise from the splendid character of those with whom I am associated, the thoroughly satisfactory treatment accorded me by every one concerned, but also because the productions are of such high order that I feel I am upholding the best traditions of the drama, spoken or silent, in my work therein."



SCENE FROM "THE AUCTION BLOCK."
Goldwyn's Thrilling Presentation of the Rex Beach Novel.

LARGE NUMBER OF PRINTS A BOON TO SMALL EXHIBITOR

Goldwyn System Makes Possible Early Showing of New Productions—Many Contracts Signed

One of the important reasons for the flood of contracts signed with Goldwyn by the smaller exhibitors of America is that, owing to the large number of first-run prints utilized by Goldwyn for its big first runs, the small houses can obtain the big Goldwyn features considerably earlier than they have ever before been able to obtain big productions.

During the past few days Goldwyn offices throughout North America have poured into the home offices of the country a long list of small contracts. Those given below indicate the even and simultaneous distribution of the Goldwyn product in all parts of the continent at the same moment:

| Town or City. | Theater. |
|---------------------|----------------------|
| Greenville, Miss. | Grand. |
| Gainesville, Ga. | Alamo. |
| Buyland, Vt. | Playhouse. |
| Chicago, Ill. | College. |
| Mendota, Ill. | Princess. |
| Keweenaw, Wis. | Sokol. |
| Hartshorne, Okla. | Star. |
| Checotah, Okla. | Majestic. |
| Sweetwater, Tex. | Winnipeg. |
| Temple, Tex. | Gem. |
| Van Alstyne, Tex. | Lyric. |
| Nacogdoches, Tex. | Queen. |
| Wymore, Nebr. | Park. |
| Palmerton, Pa. | Apollo. |
| Philadelphia, Pa. | Wishart. |
| Philadelphia, Pa. | Leigh. |
| Philadelphia, Pa. | Opera House. |
| Smyrna, Del. | Rialto. |
| Philadelphia, Pa. | Opera House. |
| Dover, Del. | Orpheum. |
| Titusville, Pa. | Gem. |
| Cairo, Ill. | Posey. |
| Marshall, Ark. | Rez. |
| Eugene, Ore. | Clinton. |
| Portland, Ore. | Colonial. |
| Richmond, Va. | Orpheum. |
| Portsmouth, Va. | Park Manor. |
| Chicago, Ill. | Harmony. |
| Chicago, Ill. | Opera House. |
| Cynthiana, Ky. | Iris. |
| Kokomo, Ind. | New Auditorium. |
| Dayton, O. | Olympic. |
| Steubenville, O. | Lincoln. |
| Massillon, O. | Photoplay. |
| Poteau, Okla. | Sequoayah. |
| Tablequah, Okla. | Herald. |
| Vinita, Okla. | Lyric. |
| Lansing, Mich. | Colonial. |
| Chlorida, Ariz. | Gem. |
| Mesa, Ariz. | Majestic. |
| Ocean Park, Cal. | La Petite. |
| Sawtelle, Cal. | Crown. |
| Blythe, Cal. | Gem. |
| Inglewood, Cal. | Inglewood. |
| Santa Monica, Cal. | Majestic. |
| Minneapolis, Minn. | American. |
| Albert Lea, Minn. | Royal. |
| New York City. | Washington. |
| Brooklyn, N. Y. | Bunny. |
| Newark, N. J. | National. |
| St. Louis, Mo. | Pageant. |
| Bellingham, Wash. | American. |
| Portland, Ore. | Multnomah. |
| Greenwood, Wis. | Greenwood. |
| Columbus, Miss. | Princess. |
| Camden, S. C. | Majestic. |
| Salisbury, N. C. | Iris. |
| St. Albans, Vt. | Bellevue. |
| Fredonia, N. Y. | Opera House. |
| Sheboygan, Wis. | Majestic. |
| Weatherford, Tex. | Princess. |
| Calvert, Tex. | Queen. |
| Superior, Neb. | Sterling. |
| Fairbury, Neb. | Majestic. |
| Winnebago, Minn. | Princess. |
| Blue Earth, Minn. | Royal. |
| Fairmont, Minn. | Strand. |
| Patchogue, L. I. | Unique. |
| Albany, N. Y. | Hudson. |
| Brooklyn, N. Y. | Highway. |
| Bronxville, N. Y. | Picture House. |
| Huntingdon, Pa. | Gamble. |
| Oakland, Calif. | Claremont. |
| Mattoon, Ill. | Grand. |
| Union City, Tenn. | Francis. |
| Gillespie, Ill. | Colonial. |
| East Aurora, N. Y. | Millard Fillmore. |
| Marion, Ind. | Lyric. |
| Detroit, Mich. | Empire. |
| Detroit, Mich. | The Del. |
| Detroit, Mich. | Virginia. |
| Petoskey, Mich. | Palace. |
| Bay City, Mich. | Regent. |
| Sheboygan, Mich. | Gem. |
| West Saginaw, Mich. | Family. |
| Woodbury, N. J. | Green's Opera House. |
| Berwick, Pa. | Palace. |
| Reading, Pa. | Ban Toy. |
| Pittsburgh, Pa. | Center Square. |
| Barnesboro, Pa. | Grand. |
| Johnstown, Pa. | Park. |
| Tarentum, Pa. | Star. |
| Waynesboro, Pa. | Arcade. |
| Elwood City, Pa. | Barnes. |
| Chambersburg, Pa. | Orpheum. |
| Fergus Falls, Minn. | Lyric. |
| Luverne, Minn. | New Palace. |
| New York City. | Keystone. |
| Bayshore, N. Y. | Regent. |
| Brooklyn, N. Y. | Franklin. |
| Newark, N. J. | Victoria. |
| Trenton, N. J. | State Street. |

Additional Canadian contracts listed on the Goldwyn books in the last few days include:

| | |
|--------------------------|-------------------|
| Owen Sound, Ont. | Griffon. |
| Belleisle, Ont. | Griffon. |
| Woodstock, Ont. | Griffon. |
| Chatham, Ont. | Griffon. |
| Weiland, Ont. | Griffon. |
| Halifax, N. S. | Casino. |
| Hamilton, Ont. | Empire. |
| Toronto, Ont. | Beaver. |
| Parry Sound, Ont. | Princess. |
| Toronto, Ont. | King's Playhouse. |
| Rossland, B. C. | Star. |
| Trail, B. C. | Star. |
| Winnipeg, Man. | Starland. |
| Nelson, B. C. | Gem. |
| Fernie, B. C. | Orpheum. |
| Brandon, Man. | Strand. |
| Portage La Prairie, Man. | Princess. |
| Moose Jaw, Sask. | Savoy. |
| Coaticook, Que. | Casino. |
| Winnipeg, Man. | Palace. |
| Hamilton, Ont. | Strand. |
| Windsor, Ont. | Gailey. |
| Chilliwack, B. C. | Lyric. |
| Brantford, Ont. | Brant. |
| Sydney, N. S. | Casino. |
| Toronto, Ont. | Revue. |
| S. Vancouver, B. C. | Young's. |
| New Glasgow, N. S. | Household. |
| Toronto, Ont. | Mary Pickford. |
| Toronto, Ont. | Queen's Royal. |
| Glace Bay, N. S. | Russell. |
| St. Hyacinthe, Que. | St. Hyacinthe. |
| Ladysmith, B. C. | Ladysmith. |

"CAMILLE" PRAISED BY FRIEDA HEMPEL

Prima Donna Strongly Approves of Helen Hesperia's Characterization

Frieda Hempel, prima donna of the Metropolitan Opera House and famous coloratura soprano, who so often aroused the enthusiasm of her audience by so delightfully interpreting Violetta in "La Traviata," Verdi's operatic version of Dumas' "Camille," took occasion with a party of friends to view privately the picture "Camille," featuring Helen Hesperia.

Miss Hempel, on being interviewed, said: "I have seen several productions of 'Camille' but nothing which appealed to me so much as this one. Helen Hesperia is wonderful indeed. The artistry, the faithfulness with which she interprets her 'Camille,' makes it one of the most charming productions of Dumas' story imaginable. Indeed, I never supposed that such good results could be obtained in adapting the story 'Camille' for the film. The setting, the atmosphere, even down to the smallest and most insignificant point, leads me to believe that even Dumas could not have wished for a finer presentation of his masterpiece."

"Hesperia has given to her love scenes a splendid dignity and such sincerity as one rarely sees. 'Camille' has been poorly done so frequently that this version is welcome."



DAVID POWELL

David Powell, now with the Empire All-Star Corporation, enjoys the enviable distinction of having played with more illustrious people of the stage than any actor of his years and time. Prior to his first visit to America, which he made as a member of Helen Terry company, Mr. Powell was for three years with the late Sir Herbert Tree. Miss Terry, recognizing the possibilities in him, engaged him to play Barend in "The Good Hope," and subsequently, Sidi-el-Aasif, the imperturbable Arab in Shaw's "Captain Brassbound's Conversion." On his return to England, Mr. Powell was with Sir Johnstone Forbes-Robertson for the following three seasons and returned to America with him when Sir Johnstone gave his memorable performance of "The Passing of the Third Floor Back." And then, following his noteworthy work as the Junior Lieutenant in "Across the Border," Mr. Powell entered the pictures, supporting successively Mary Pickford in "The Dawn of a To-morrow," Billie Burke in "Gloria's Romance," Clara Kimball Young in "The Price She Paid," and Alice Brady in "Maternity."

HEAVY BOOKINGS ON PARAMOUNT SERIAL

Exchanges Report Many Contracts for "Who Is Number One?" —Unusual Advertising Campaign

That "Who Is 'Number One'?" the Paramount serial starring Kathleen Clifford, is an established success, is proved by the large number of contracts that are being received at the Paramount exchanges. The billboard campaign, the newspaper advertising, including the publication of Anna Katharine Green's story complete in such newspapers as the Chicago Tribune, the New York World and the Boston Post, have assured exhibitors that the Paramount serial will bring big business.

"Who Is 'Number One'?" is being booked by Paramount on the open plan. Theaters not on the Paramount and Artcraft programs are given the same op-

portunity to book the Paramount serial as are the regular Paramount houses. Theaters throughout the country are taking prompt advantage of the opportunity to seize the prestige that is given them by showing a Paramount serial every week for fifteen weeks.

The advertising campaign is unique in that it asks the exhibitor to do nothing more than to let the people know the days when his house is showing "Who Is 'Number One'?" He is furnished billboard advertising and newspaper advertising. He is not asked to do any general advertising. It is all done for him through the general offices of the Paramount Corporation.

MARY GARDEN MAKES DEBUT IN "THAIS"

Famous Prima Donna Now Working at the Goldwyn Studio

When Mary Garden motored to the Goldwyn studios in Fort Lee last week most of the traditions of the theatrical and screen stars were shattered by that world-famed prima donna essaying her first venture into motion pictures as a star in Goldwyn productions.

Miss Garden had banned anything in the nature of a studio reception and except for the flowers that filled her dressing-room, and the presence of news photographers, nothing about the big Goldwyn plan indicated that other than daily routine events were happening.

To quote Miss Garden's own words, her initial day under the big glass-topped studio was "the most important day of my life—a day to be taken quite seriously." And this is her elaboration of a statement bordering on the mysterious.

"Everything that I do before these cameras will register," she explained. "On the operatic or concert stage a false movement or a note off register occurs just once and can be covered over. Any artist knows how to cover slips or errors of this kind, but the motion picture camera is not the kind, sympathetic and forgiving public. It is a machine—possessing wonderful possibilities and capacities—and it has no sympathy. It can in a moment spoil a big scene or, through an artist's error, make her seem ridiculous. Do you wonder that I regard the making of 'Thais' as a matter of great gravity and import in my life work?"

On her arrival at the Goldwyn Studios Miss Garden was welcomed by the entire Goldwyn executive organization: Samuel Goldfish, president; Edgar Selwyn, vice-president; Margaret Mayo; members of the Goldwyn Advisory Board and heads of the studio.



"WHO IS NUMBER ONE?"
Paramount Serial Starring Kathleen Clifford

PREPARING MUSIC FOR PHOToplay ACCOMPANIMENTS

Apposition of Tempo to Story of Vital Importance—Current Features Which Are Readily Adaptable—Suggestions from Classical Compositions—Two Programs Suggested

BY MONTIVILLE MORRIS HANSFORD

I WAS lately struck by what seemed to me a peculiar happening in one of the large houses. The picture was one of rather somber mood all the way through, and the organist had done his best to help this effect from the musical standpoint. He was succeeding beyond a doubt, for the audience was gripped both by the picture and the music. At this point, the orchestra was due back, and in they come. The picture was almost finished, and not more than two minutes would have been taken up in bringing it to a successful close. But, unfortunately, the orchestra leader took the music away from the organist and began playing a very trivial theme, after the splendid work of the organist in getting the picture to a thrilling height. The effect was most disastrous, and there was a decided let down throughout the house; in fact, the picture was spoiled from the musical side. This struck me as in bad taste. There was probably a reason for it from the standpoint of the orchestra earning its money, but there was certainly no reason from the standpoint of the viewers.

Importance of Music

I was told a few days ago by an organ manufacturer that the majority of picture patrons didn't know the difference between good and bad music. This may be true where the house simply wants noise from the organ or piano, but I have my doubts about patrons not enjoying a really artistic program for a picture. The men who have believed in this are doing big business. Mr. Rothapfel, the pioneer music man in picture work, will tell you a different tale. In an announcement in his attractive program, printed weekly for the Rialto patrons, he says, in connection with the completion of the new motion picture house, "The Rivoli": "Music will play an even more important part in the programs at the new institution than it does here" (The Rialto). Once a week the Rialto orchestra will be combined with the orchestra of the new house, to form the Rothapfel Symphony Orchestra of one hundred pieces. This looks as if music had come to stay in the picture house. Not only that, but its commercial value is being realized. Manager Rothapfel says it rests his patrons; it puts them in a better frame of mind after a hard day's work, relaxes them, and consequently their enjoyment of the entertainment is doubled. To see the audiences at the big houses certainly proves that they enjoy the music, their applause being of the most spontaneous kind.

Power to Evoke Emotions

The different movements of music, the various tempos, the loud and soft playing, all these have direct bearing on the run of a film. It is probably a source of wonder to some listeners why a waltz, played softly, is rather pathetic. But it is a fact that the waltz rhythm holds pathos for the listener. This is particularly true if the tune happens to be cast in the minor mode. One would naturally think that a tune used for probably the most popular dance ever invented would be of quite a different character; that it would liven up things; but it has just the opposite effect, as a rule. It soothes and relaxes, and thus

brings the mind into a condition for reflection. For picture work, of course, this is the ideal effect for the music to have. Nothing is more to be desired than that the viewer shall be brought to perfect relaxation, and this is one of the reasons that players should be careful what they play. Inappropriate music can irritate the sensitive audience. Even now, at the present wonderful development of musical programs, there is careless work in some of the best houses, like the example cited above.

Grieg and MacDowell

In Magda, I have suggested several compositions of the great writer, Grieg. His smaller works for piano are rich material for the film player. They are wonderfully descriptive, true program music. There is scarcely more pathos in any existing small compositions as in

Bab's Diary (Paramount)

Light themes will be in in order for this picture. A few places occur where somber color is needed, but these are, after all, only more or less make-believe. Open with a delightful piece by Ethelbert Nevin, *Shepherds all and maidens fair*. Use taste in tone, following the action carefully. As Barbara looks out of the window play *Narcissus* very softly. At title, "My love is like a white, white rose," use Nevin's *Shepherd's Tale* until cue, "Poetry," then a soft agitato. At cue, "Barbara, do you know who sent these flowers?" play a more sober selection, such as the Chopin waltz, opus 34, No. 2. Return to *Shepherds all* at cue, "You look like a photograph." At cue, "I cannot eat when my heart is breaking," go back to the Chopin waltz, playing until cue, "The family needs a

Barbara opens door and starts the burglar alarm. A climax of chords as the police enter the bathroom, and then go back to *Burletta*, playing very rapidly. *Shepherds all and maidens fair* can be used here also, for variety. At cue, "If they're from Harold Valentine," play Friml's *Melody* to end.

Magda (Select Pictures)

In this picture there is a good chance to use music of the north of Europe, if desired. It is not so often that such a chance comes, and the player will experience much relief in using something different. It would be quite possible to program the whole picture from the smaller compositions of Grieg. Open with *The Last Spring*, Grieg, and play until cue, "Stop that confounded singing," then go into *Elegie*, opus 38, No. 6, same composer. Play until cue, "I want to speak to you about Magda," then use the *Song without words*, Davidoff, which will be a welcome addition to the picture player's list. At cue, "You have refused Heilmar," a soft agitato, changing at cue, "Let her go!" to Vecsey's waltz, *Amaryllis*, played softly. At cue, "Magda, I have a letter from my daughter," use Grieg's *Elegie*, as before, and at cue, "As the weeks pass," his *Album Leaf*, opus 47, No. 2, can be introduced. This also will be found a delightful little piece. Play another *Elegie* by Grieg, opus 47, No. 7, at title, "And then one day." At title, "A concert," the Vecsey waltz can be used. As Magda enters her room go back to *The Last Spring*. At title, "The grand fete at the Governor's Palace," play *Matrosenlied*, Grieg, in a stately manner, filling in the chords. As the minister appears, play the waltz, *Amaryllis*, again. At cue, "You'd never believe it," agitato softly, until the minister appears, then the Davidoff *Song without words*, softly as Magda enters. At cue, "If they knew my life," go back to *The Last Spring*. At title, "In the old home," play the *Album Leaf* quietly. At cue, "The Councilor is calling to pay his respects," begin agitato of the No. 3 from the Breil album; and at cue, "Yes, yours!" very loud, following action, until Magda leaves the room, then *The Last Spring*, going back to agitato at cue, "I know the truth, now." Play one of the *Elegies* at cue, "Councilor Kronstad is not at home," until cue, "I have the honor of asking you for your daughter's hand," then begin soft agitato, following action through the cue, "And the child?" At cue, "I gave him my word of honor," play either *Elegie* or agitato, with a sudden stop at the shot, after which play the *Elegie*, opus 47, filling in the chords, giving a very somber effect for the close.

ONE-REEL THRILLERS

Helen Gibson to Be Seen in Series of Sensational Pictures

Helen Gibson, feminine disciple of deeds of daring, is to return to the screen in a new series of her one-reel thrillers known as "A Daughter of Daring." The Kalem Company, which produces the new series in which the star is featured, has announced five subjects for release in November and December.

The first of these features is "A Race to the Drawbridge."



AN INTERESTING MOMENT IN "BAB'S DIARY"
Marguerite Clark is the Principal Fun-maker in this Paramount Comedy

MOST COSTLY ENTERTAINMENT OFFERED AT LOWEST PRICES

Hiram Abrams, President of Paramount Corporation, Calls Pictures "The Table d'Hote of Amusement"

Drawing an interesting parallel between the values to the people on both sides the motion picture screen, Hiram Abrams, president of Paramount Pictures Corporation, who with General Manager B. P. Schulberg left Los Angeles last week on the long tour of the country in the interests of the organization, discussed the cost of production vs. the cost to the public of photoplay entertainment.

"Motion pictures to-day," said Mr. Abrams, in the course of an interview, "are at once the most expensive and the cheapest form of amusement before the public; most expensive so far as cost of production, distribution and presentation are concerned, cheapest as a means of entertainment to the public."

"Throughout the entire history of amusement, from the days of the Elizabethan drama to the modern Broadway spectacle, the more expensive the production, the more the public has been compelled to pay to witness it. The motion picture is the only form of amusement ever devised which increases in cost of production a thousand times the increase in cost to the public."

FILM OFFERS LESSON FOR WRITERS

"Sunshine Alley" a Picture Designed to Meet All Characteristics of Mae Marsh

Persons who are aspiring to write scenarios for the motion picture screen—and who is not?—will learn much about characterization from the new Goldwyn picture starring Mae Marsh, "Sunshine Alley." This photoplay, by Mary Rider, and developed into continuity by Emmett Campbell Hall, was especially written to fit the quaint capabilities of Miss Marsh, and is said to be one of the most close-fitting vehicles that have ever been provided a picture star.

This is a remarkable tribute to the discernment of the two capable writers responsible, particularly so because Miss Marsh is known in the world of the motion picture alternately as "the whim girl of the screen" and "the girl of a thousand faces." One may readily imagine from this statement, that writing a photoplay for Miss Marsh—one that will give every opportunity for her peculiar emotional range—is no mean task.

A reference to the "working script," as they call the scenario prepared for the director's use, reveals that the part of Nell Harbst, in "Sunshine Alley," the rôle undertaken by Miss Marsh, is described on an opening page in this manner:

NELL: Just at the vague borderland separating childhood from womanhood, strongly and quickly moved by sentiment rather than logic; passionately tender and devoted; unselfish; quaintly practical; industrious and capable of any sacrifice for one she loves or for what she would deem a duty. In all, the girl is suggestive of a bird at nest-building time, with the joy of Spring in its heart, prettily concerned over its task, yet fearing the menace of a snake it knows to be in the weeds at the root of the apple-tree in which the nest is a-building. Even in her movements Nell is suggestive of a lightly-poised bird.

The interesting thing about all this is that it is not merely an accurate description of Miss Marsh, but each point is worked out carefully in scenes that dovetail closely into the action. The sentiment is made apparent in the charitable work she does in the cause of animals owned by children, or adults too poor to care for them; her devotion and tender-

"This interesting result is of course explained by the fact that the pictures may be termed 'the table d'hôte of amusement.' Because millions of people have chosen this form of entertainment in preference to any other it is possible to give them a la carte film menus at table d'hôte prices."

President Abrams remarked that while he had been connected with the motion picture industry almost from its inception, he had never really seen a studio in action, or a camera cranked, until he visited the Lasky Studio, and others where Paramount and Arclight pictures are being made on the Pacific Coast.

Both he and Mr. Schulberg were escorted through the studios by Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, and by Cecil B. De Mille, director general.

They also visited the Thomas H. Ince Studios, where pictures are being made for Paramount and Arclight, and the Mack Sennett plant where the new Paramount-Mack Sennett comedies are being filmed.

MARKED CHANGE IN SCENARIO WRITING

Frances Marion Finds Understanding of Audiences Increasing

Frances Marion, who is responsible for the screen adaptation of Mary Pickford's "Rebecca of Sunnybrook Farm," as well as other Arclight productions, is not only a writer, but an artist with the brush and palette as well. Miss Marion's success in the motion picture field is partly due to her close observation of the public and her study of screen audiences.

"The scenario of today is vastly different from the scenario of five, three, or even a year ago," said the Arclight scenario writer recently. "In fact, it has changed considerably within the last six months and we no longer have to do our pictures in words of one syllable for an audience which has developed so fast that we can write more and more intricate stories and picture audiences can follow them."

"I am now working on a screen adaptation of Frances Hodgson Burnett's story, 'The Little Princess,' for Mary Pickford. As soon as that is finished we will do an adaptation of another famous story. The screen adaptation of 'Rebecca of Sunnybrook Farm' was more difficult to write than one would imagine because it will be recalled that there are no very thrilling or dramatic situations; however, I believe we have presented a story that has particular interest to the public."

On being questioned as to how she became connected with the photoplay world, Miss Marion said: "I just fell into the scenario writing game entirely by accident. I used to write short stories for the magazines and received several requests from motion picture companies for the screen rights to these stories so I thought that if I had magazine stories that the screen wanted, a little study would enable me to write stories directly for the screen."

"I gave up illustrating and designing which I was then doing and went in entirely for scenario work. I went with various producing companies before joining the Arclight forces as scenario writer for Mary Pickford. My first work for Miss Pickford was an adaptation of 'A Poor Little Rich Girl,' after which 'Our Mary' induced me to come West and write all of her scenarios for future pictures."



ROSCOE ARBUCKLE
In "Fatty at Coney Island"

SOLDIERS APPEAR IN HEARST-PATHE

"See Your Boy in the Army"
Is Slogan Adopted by Company

"See Your Boy in the Army." Under this slogan the Hearst-Pathe News announces its plan to show motion pictures of all National Guard and National Army cantonments.

There are more than two million homes throughout the United States that have some relative, husband, son or brother in the military service. As the new contingents of the National Army are called from their homes this number will constantly increase. These pictures are, therefore, not only of special interest to the people affected but have a direct appeal to the hundred million people throughout the United States, the greater part of whom will be directly affected if the war should continue any great length of time.

According to the plan of the Hearst-Pathe News, every motion picture theater that is a subscriber to this film will be enabled to show its patrons pictures of the various cantonment camps to which the boys from their locality have been sent.

With the co-operation of the Committee on Public Information the work of gathering this film was undertaken several weeks ago and cameramen were dispatched to every cantonment camp in the country. This work is now practically completed and the films will be released in the regular editions of the Hearst-Pathe News, each exchange receiving prints that will contain pictures of only the cantonment camps in which the theaters they serve would be interested. This will give the New York theaters an opportunity of showing pictures of the New York boys at Camp Wadsworth, Spartanburg, S. C., while Cleveland and Cincinnati theaters will show the pictures of the boys at Camp Sheridan, Montgomery, Ala.

All pictures of the National Guard cantonments will be shown in the Hearst-Pathe News, Nos. 84 and 86, while the pictures of the National Army cantonments will be shown in Nos. 91 and 93.



HOLD-UP SCENE IN "THE GIRL ANGLE"
Anita King is the Featured Player in This Mutual Picture

NEW ANGLES FOR

THE EXHIBITOR



MILITARY TRAINING CAMPS FILM OFFERED FREE TO EXHIBITORS

Single Reel Showing the Thorough Instruction Being Given Reserve Officers Is Backed by War Department

The War Department, through the Military Training Camps Association of the United States, is giving the motion picture exhibitors of the United States the opportunity to become publicists to show that the men comprising the National Army are under highly trained, efficient officers who are capable of taking care of the men under them in every exigency.

The method by which the exhibitors are requested to contribute to the cause and spread the propaganda of "Efficiency of Officers" is through the booking of the one-reel picture entitled "Who Leads the National Army?"

Unlike many one-reel pictures, "Who Leads the National Army?" has a story running through it.

The picture was made at all of the Officers' Training Camps, in Plattsburgh, Forts Sheridan, Harrison, Meyer and Niagara, after which it was turned over to a practical film editor who assembled it.

Immediately upon ascertaining the object of the presentation of the picture, the Triangle Distributing Corporation volunteered to undertake the distribution throughout the country and also volunteered to return to the Military Training Camps Association every cent received

through the rentals in a furtherance of the idea of universal military training especially among the younger generation.

The motion picture exhibitors are asked to book the picture in exactly the same manner as they would book any other one-reel subject, and their attention is called to the fact that they may be patriotic and spread the propaganda absolutely without cost to themselves. The great majority of the motion picture theaters of the country make it a practice to place some sort of a one-reel subject on the program, and the suggestion is made that instead of booking the usual subjects that "Who Leads the National Army?" shall be substituted.

In order to make the proposition even more attractive to the exhibitors, the Military Training Camps Association has caused the members of its two thousand influential committees throughout the United States to make an active canvass on behalf of the one-reel subject.

Forty-two prints of the picture have been made, and the release dates and distribution have been arranged in such a manner as to allow the greatest possible concentration in order to get the crowds to the theaters.

SERIALS GO BIG

Buffalo Manager Gives First Place to Pathé Offerings

The verdict of exhibitors who stand with their eyes on the box-office receipts and their ears open for any complaint from their patrons, is setting the seal of approval on "The Seven Pearls," the Pathé serial released in September. Bruce Fowler, of the Olympic Theater, Buffalo, N. Y., the manager of a high class vaudeville and photoplay theater, after signing up "The Seven Pearls" for a six days' showing of each episode in his theater, wrote:

"A remarkable feat and an illustration of the superiority of Pathé serials is our long list of serial successes. We have shown more serials in conjunction with our regular vaudeville program than any theater in Buffalo, and each serial has had from a six to seven day run.

"Seven photoplays in serial form is our record, and with the exception of two they have all borne the Pathé trade-mark. 'The Red Circle,' 'Who's Guilty?' 'The Shielding Shadow,' 'The Double Cross,' and now 'The Seven Pearls,' have all played to capacity business, and each one has proven better than the preceding one.

"Pathé deserves praise and we are pleased to know we can help give it. No other exchange can claim the title of 'The House of Successful Serials.'

PLAYS RETURN DATES

Elsie Ferguson's First Picture Is in Great Demand

Elsie Ferguson's first photoplay released by Artcraft, "Barbary Sheep," has become popular in all parts of the country, according to the records at the New York headquarters of the big distributing organization. In speaking of Miss Ferguson's initial efforts before the camera, Walter E. Greene, president of Artcraft, said: "The requests for return engagements on Miss Ferguson's first Artcraft picture speak louder than words. Our records show an unusually large number of return dates on this production, which, considering the fact that it is Miss Ferguson's first cinema effort, is out of the ordinary."

"The screen adaptability of Elsie Ferguson was immediately appreciated by all of us who viewed a few hundred feet of film disclosing her first work, some two months ago. We anticipated great things from this talented artist, but that her initial production would immediately score such a pronounced success could hardly be expected. The work of Maurice Tourneur is also largely responsible for the great demand for this production, and his usual artistic touch has had a great deal to do with the nationwide success of the film. Once again Mr. Tourneur has demonstrated a talent entirely in keeping with the Artcraft standard."

PATCH OFFERS FULL LINE OF ADVERTISING

Publicity Service to Exhibitors Showing "The Italian Battlefront" Is Complete in Every Detail

What is termed by many exhibitors the most complete advertising service ever supplied for a special production has been prepared for the Royal Italian Government's official war pictures, "The Italian Battlefront," which is now being played as a special attraction in legitimate houses throughout the country and which is soon to be distributed generally to moving picture theaters.

A theater manager himself, who believes that not a small part of his success has been due to the advertising which he has put behind the pictures shown in his house, William Moore Patch, president and managing director of the Fort Pitt Theater Company, under the direction of which the American tour of these pictures is being conducted, has seen to it that exhibitors are provided with every conceivable help to make the most of this production.

"I have always felt," says Mr. Patch, "that the much heralded 'service' offered with special productions, was a joke. At least it has never been other than that in the productions which I have played at the Pitt theater in Pittsburgh.

"As these have been all the most important ones appearing during the past two years, I think I am justified in assuming that this condition prevails generally.

"It has been necessary for me to maintain, in Pittsburgh, a high-salaried publicity department in order to properly exploit these productions. The advertising and publicity helps supplied by the manufacturers, have been entirely unsuitable for an effective and distinctive exploitation of the pictures which we have shown in the Pitt theater.

MECHANICAL ADVANCE AGENT

Ed. Rosenbaum, Jr., King-Bee's publicity director, is negotiating with one of the big phonograph companies to have them make a special record announcing the coming of Billy West comedies, giving the story, cast and novelties in the picture, on a record made exclusively for Billy West. This the theater manager will put in his lobby and his patrons will be well informed as to the qualities of the next Billy West comedy to be shown.

CONTINUOUS SHOWING

Beginning October 14, the Broadway Theater returned to its old policy, that of continuous showing of high class motion pictures. The opening attraction is "The Correspondent," a six-part photoplay produced by Ralph W. Ince, adapted from the dramatic stage success of the same name which was presented at the Booth Theater

REACHING A SOLUTION A. E. A. Fighting for Compromise on Music Tax

Representatives of the American Exhibitors' Association and the Authors' and Publishers' Association have had several important meetings recently relative to the music tax as applied to motion picture theaters. At present the outlook for the exhibitors is very satisfactory and it looks as if the publishers will concede certain points.

Charles C. Pettijohn, general manager of the American Exhibitors' Association, in discussing this problem said, "The result of our conferences with the publishers over the music tax will soon bear fruit. They are ready to make some concessions but we are endeavoring to protect the small exhibitor, who is already harassed by so many troubles that the load he is carrying has reached the breaking point. When this question has finally been settled announcement will be made from the offices of the A. E. A."

DRAW BIGGEST BUSINESS

Manager Van Dyke, of the Royal Theater, Des Moines, Ia., reports that his theater never saw such business as it did on "The Tanks at the Battle of Arras." This instalment of Pathé's Official British Government pictures ran for a week to record-breaking receipts, taking in over one thousand dollars in two days' business. The picture was played under the auspices of the Des Moines Tribune's Soldiers' Tobacco Fund, and received liberal publicity in the columns of the Des Moines newspapers.

ADVERTISING ALONG APPROVED LINES Publicity for "Lost Express" Coincides with Pictures Showing

"The Lost Express" was exploited by the Mutual on a new and special cooperative advertising plan, by which the large advertising appropriation which heretofore has been spent in one big shot at the time of the release of the first chapter, is being spent in individual cities where the picture is showing at the time it is showing.

The plan included the posting of twenty-four sheet posters so that wherever you see a poster announcing "The Lost Express," or a newspaper advertisement exploiting the new Helen Holmes production, you will know that the picture is running at a theater something less than a hundred miles away. In almost every instance where paper is posted or newspaper advertising carried, the prospective patron will be able to read just exactly where and when the picture will be shown.

The cooperative advertising plan was evolved after long experience in national advertising of serial productions and a thorough investigation by the Mutual Film Corporation into the various plans of exploitation which had been tried by other motion picture concerns as well as inquiry into the merchandising campaigns of various other industries.

The success of the plan is evidenced by the heavy bookings of "The Lost Express" and the number of satisfied exhibitors who saw the logic of the plan and realized what it meant to their box-office receipts.

VALUE OF VISITS Pathé Manager Urges Need of Acquaintance with Exhibitors

W. B. Wessling, manager of Pathé's office in Cincinnati, paid a visit recently to Marietta, Ohio, which, although it is a pretty good town, has only been visited twice by the branch manager of a motion picture company.

The exhibitor appreciated Manager Wessling's call to such an extent that he wrote him a personal letter saying how sorry he was to have missed him and that he would consider "The Fatal Ring" serial before negotiating for any other.

Wessling says: "I think it is a good policy for every manager to visit, at least once a year, every theater in his territory no matter how small. He not only becomes familiar with existing conditions, but meets the exhibitors face to face, and it will bring about a close co-operation between exchanges and theaters, enabling the manager to help the exhibitor put over pictures in accordance with our policy of co-operation. In fact, I believe that both exhibitor and manager should know with whom they are doing business."

BOOKINGS ARE ACTIVE "The Fibbers" and "Fools for Luck" Take Well with Exhibitors

"The Fibbers," with Bryant Washburn and Virginia Valli, and "Fools for Luck," with Taylor Holmes and Helen Ferguson, Essanay's recent comedy drama releases, are booking beyond expectations, according to reports from George Kleine exchanges.

Exhibitors have found that "Fools for Luck" is even better than Mr. Holmes's first Essanay comedy drama, "Edgar's Courtship," which made such a distinct hit. Remembering the success of Bryant Washburn's "Skinner" series, and learning that "The Fibbers" is based on the home life of newly-weds, as were the "Skinner" pictures, exhibitors were prompt in booking the new film.

Exhibitors generally have expressed their approval of the Essanay policy of producing comedy dramas instead of the heavier problem pictures. Theater managers have found that their patrons have responded to the idea, and that their business has increased as a result.

The Essanay Chaplins, of which new prints have been made, and the George Ade fables are continuing as popular as ever, exhibitors report.

LIVE "HAM" COMEDIES

The new series of Kalem's "Ham and Bud" comedies, the first of which have been released by General Film Company, continue to strike a popular chord with the fans. Lloyd Hamilton has never done better work in his three years as a star in comedy pictures, and the same applies to his team-mate, "Bud" Duncan. Other favorites appear in this series.

OPEN MARKET STATE RIGHTS



BIDDING FOR PATHÉ FILMS IS LIVELY

"To-day" and "The Mad Lover" Appeal to State Rights Buyers

With many states now sold on Pathé's seven-reel "Today," with Florence Reed, and the six-reel "The Mad Lover," with Robert Warwick, and with many buyers for unsold territory bidding for the pictures, the state rights department of the Pathé Exchange feels that it is only a question of a short time before all territory will be disposed of. A gratifying interest has been shown in these Harry Rapf productions, and buyers have not hesitated to class them among the best pictures on the states rights market.

Territory now sold includes New York, California, Nevada, Arizona, Oregon, Washington, Idaho, Montana, Colorado, Utah, New Mexico, Wyoming, Alaska, Western Pennsylvania, New Jersey, Delaware, Virginia, Eastern Pennsylvania, Maryland, North Carolina, the District of Columbia, Ohio and West Virginia.

The Pennsylvania Board of Censors is said to have passed the pictures with high commendation. Tom North, of the Pathé states rights department, is now in Ohio in connection with various details incident upon the sale of the pictures in that territory.

FOREIGN RIGHTS

SOLD BY OGDEN

Crest Corporation Will Handle "The Grain of Dust" Abroad

Under the contract entered into between the Crest Pictures Corporation and the Ogden Pictures Corporation, the rights to the entire foreign territory were sold to the Crest Pictures Corporation on the next Ogden Pictures Corporation's release, "The Grain of Dust," adapted from the novel written by the late David Graham Phillips and in which production Lillian Walker is starred.

The Ogden Pictures Corporation has been engaged in the making of "The Grain of Dust" three weeks, and will require six weeks more to complete it.

The Crest Pictures Corporation has advised the Ogden Corporation by letter that it has executed contracts for the exclusive exhibition rights for Scandinavia on "The Grain of Dust" for the sum of \$1,500. Carl H. Carlton, the president of the Crest Pictures, further stated: "This is the largest purchase price for rights on State rights productions registered to date in Scandinavia."

Harry Revier, director of "The Lust of the Ages," the initial Ogden Pictures Corporation's release, is directing "The Grain of Dust."

MORE SALES FOR "THE WARRIOR"

Clark Buys Rights for Western Pennsylvania and West Virginia

Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., which organization is allotting territorial privileges for their film spectacle, "The Warrior," starring Maclate, announced last week the consummation of an important state rights arrangement.

By virtue of a contract closed between Mr. Sawyer and James B. Clark, of the Rowland-Clark theatrical and picture interests of Pittsburgh, Pa., "The Warrior" is acquired by the former for the territory embraced by western Pennsylvania and West Virginia. The price paid is a record one, verging closely to that brought by D. W. Griffith's spectacle, "Intolerance."

Mr. Clark has gone to Pittsburgh for the purpose of inaugurating a publicity and advertising campaign to properly introduce "The Warrior" to the exhibitors of his section.

Mr. Sawyer stated that several contracts involving the sale of considerable territory for his picture were to be closed this week, and is particularly satisfied at the interest which is being displayed by the biggest buyers in the country.



NURSE PLAYS SECRETARY TO HERBERT BRENON.

BRENON BACK AT STUDIO PUSHING NEW PROJECTS

Producer Carrying Out Plans for Five Elaborate Productions— "Empty Pockets" Nears Completion

Herbert Brenon is more active than ever. His illness instead of leaving him weak for some time, as had been expected, seems to have given him new life and energy, and he is working day and night to make up for lost time.

Taking pictures by day and making plans for the future by night seems to be the plan of action at the Brenon studios on Hudson Heights, where both workshop and business offices are now located. Not a moment's time is wasted so that between completing his production of "Empty Pockets" and attending to the business end as well, it looks as if Mr. Brenon's plans for the future will soon be settled.

Within the next twelve months he expects to make five productions maintaining in each the high standard which has always characterized Brenon pictures. Two big subjects have already been secured, "The Woman Thou Gavest Me," the novel by Hall Caine, and "Kismet" with Otis Skinner. Mr. Skinner will begin his work in "Kismet" next summer. The securing of these are considered as two of the biggest deals of the season. Otis Skinner,

it is further announced, has consented to appear in one production only, so from all accounts in "Kismet" this great actor will make his first and last appearance.

With these two subjects to begin with, it leaves three more yet to be chosen. And according to the producer this business of choosing subjects is no easy matter. Many manuscripts are submitted but few are chosen or even considered, so that by no means the easiest of Mr. Brenon's tasks these days is finding suitable material with which to work.

At the present time "Empty Pockets" is progressing at full swing at the studio. Judging from the amount of work that has been accomplished since Mr. Brenon's return from Atlantic City early last week it will not be long before the director's second venture into the realms of melodrama will be completed.

At the same time, Mr. Brenon plans to add one or two scenes to "The Fall of the Romanoffs," which has scored a success at the Broadway Theater and which will soon be shown in all big cities.

SCOUT PICTURE HERE

Trans-Atlantic Company Makes Arrangements for Distribution in America

Universal has arranged with the Trans-Atlantic Film Company, Ltd., of London, to handle "Boy Scouts—Be Prepared," the big eight-reel production devoted to the work of the army of wideawake English boys, headed by Lieut-General Sir Robert Baden-Powell, who are accomplishing so much in the way of home defense and auxiliary service while their fathers and brothers are at the front.

Throughout the United Kingdom the production is being released in eight single-reel episodes, and is said to be creating considerable stir, as it is backed by the entire membership of the Boy Scouts Association. Every boy in this large organization has been enlisted in the movement to put the series over with flying colors, and as a result, exhibitors are reporting record-breaking business. Baden-Powell and many other famous British military leaders appear personally in the various episodes.

Extensive improvements are under way in the Rolin studios at Los Angeles in preparation for the heavy program of Pathé comedies to be taken during the Winter season. Every detail to utilize light has been attended to, and installations are being made for photographing at night.

BROCKLISS IN LONDON

J. Franklin Brockliess has cabled his safe arrival in London. The trip was not without incident. It took seventeen days. The ship was delayed at Halifax to take on three thousand soldiers and one hundred nurses.

OFFER FOR KING-BEE

L. L. Hiller, treasurer of the King-Bee Corporation, has been offered \$300,000 for the output, contracts, and trademark of the King-Bee, starring Billy West in two-reel comedies. The concern which made the offer is one of the new companies capitalised at more than a million.

END OF RUN FORCED

"The Fall of the Romanoffs" ended its run at the Broadway Theatre, Oct. 13, simply because it was impossible to extend the engagement any longer. Herbert Brenon has every reason to congratulate himself. His latest production, which has for its theme the recent events in Russia as revealed by the Monk Illidor, Rasputin's former confidant, has been very well received. It has added further laurels to those which have already been showered upon this able director, who has so many distinct successes to his credit.

"SHAME" READY FOR THE SCREEN

Noble Completes State Rights Picture After Weeks of Preparation

"Shame," the special production planned by John W. Noble as his initial contribution to the state rights market, at a termination of his contract with the Metro last Spring, is ready for the screen after more than sixteen weeks spent in preparation, staging, cutting and titling.

Mr. Noble, whose more recent productions include Francis X. Bushman and Beverly Bayne in "Romeo and Juliet," Valli Vaili in "The High Road," Ethel Barrymore in "The Awakening of Helena Ritchie," and many other high class pictures, decided early last June to confine his efforts to the creation of only the most pretentious features. In order to succeed in his new undertaking he arranged to allow himself at least three times the usual number of days required for the staging of a large production.

The drama, "Shame," was prepared for the screen without regard for time or expense. Mr. Noble worked the story into scenario form itself and selected the cast with as much care as if producing a stage play for a year's run on Broadway. The staging of the drama was given as many weeks as the thorough rehearsing and artistic photographing of its seven reels demanded. The important work of cutting and titling was done by the director. Under these circumstances it is natural that the announcement of the initial showing of "Shame" should be awaited by the motion picture fraternity with unusual interest.

Julius Burnstein, general representative for John W. Noble in the marketing of "Shame," promises to have his plans for its first presentation perfected at an early date.

Zena Keefe, Niles Welch, Jack Dunn, Lionel Belmore, Paul Draper, Joyce Fair and Debil Boone are prominent in the cast of the new Noble feature.

"THE MANX-MAN" GOES STRONG

Contracts for Tucker's Picture Received from All Parts of Country

The Manx-Man Company, which distributes George Loane Tucker's picturisation of Hall Caine's story, "The Manx-Man," through Goldwyn Distributing Corporation, is in receipt of contracts for this big production from every part of the United States. Mr. Tucker's fine picture bids fair to establish a booking record of almost unparalleled character in this country.

Nothing more clearly illustrates the value of a name and the reputation that a director of pictures acquires both for skill and the making of box-office winners than the present record of "The Manx-Man." Previous George Loane Tucker pictures have proved successes in American theaters, and these achievements have accelerated the booking of "The Manx-Man" as almost nothing else could have done.

TO PRODUCE SPECTACLES

Romayne Company Enlarges Scope—George L. Hutchin, Supervising Director

The Romayne Superdram Company is enlarging its scope to include the production of big spectacular features, embracing historical, allegorical, mythological and industrial pageantry. It is planned that the minimum cost of these forthcoming productions will be \$100,000. The firm has just closed a contract with George L. Hutchin whereby he becomes the supervising director of the massive scenes. Mr. Hutchin is well known for the pageants he has staged at various recent expositions and city anniversaries.

George L. Sargent, the motion picture director, has joined the staff of the Romayne Superdram Company and will handle the general staging of the productions. A large corps of assistant directors and cameramen will assist him. H. Y. Romayne, president of the organization, has closed an option on a twenty-acre tract of land in Hollywood, with the intention of constructing a large studio and plant. Their present studios are located at Hollywood and the general offices are in Los Angeles.

CURRENT FEATURE PHOTPLAYS PASSED IN REVIEW

"Bab's Diary," Paramount; "Dead Shot Baker," Vitagraph; "The Mark of Cain," Pathé; "Magda," Select; "The Dormant Power," World; "The Fighting Trail," Vitagraph

"BAB'S DIARY"

Five-Part Comedy by Mary Roberts Rinehart. Starring Marguerite Clark. Produced by Paramount Under the Direction of J. Searle Dawley.

The Players—Marguerite Clark, Nigel Bruce, Frank Losee, Leonora Morgan.

POINTS OF INTEREST

Marguerite Clark in the first of a new series of features from the stories by Mary Roberts Rinehart in *The Saturday Evening Post*.

"Bab's Diary," pictured from Mary Roberts Rinehart's "Bab, A Sub-Deb," will constitute for those who read the story in the *Saturday Evening Post*, an entertainment of a rare, enchanting character. Nor, will those less fortunate suffer in consequence; for the picture is so explanatory and its humor so infectious that even the uninitiated comprehends and is amused.

The picture, which is the first of a series, has, as its basic theme, the resentment of Barbara Archibald toward her family for their refusal to let her wear Y-shaped gowns. Barbara is seventeen. Her sister, a "debutante," is engaged to marry Carter Brooks, and until this transpires Barbara must remain a little girl. So, in the heat of resentment, Barbara announces her intention of "ending it all" by getting married; and upon beholding the consternation that her random threat causes the family, she decides, in a moment of audacious impulse, to create an imaginary lover. This she does, procuring the photograph of a matinee idol, which she exhibits discreetly, and lavishing epistolary and horticultural attentions upon herself in a manner that causes her family the gravest of concern. It is not until her sister's fiance, Carter Brooks, recognises the picture of Barbara's "intended," that matrons cease to run smoothly for Barbara. For Brooks, suspecting the fraud, calls upon the matinee idol and induces him to present himself at Barbara's party as Harold Valentine, the imaginary lover. The actor agrees, and Barbara is amazed, bewildered, and frightened in turn by the prospect of meeting him. He proves to be such a bore, however, that she decides that her sole means of deliverance lies in the recovery of her love letters in the actor's apartment. So, while the party is still in progress, she goes there and blunders into the wrong rooms, where she is discovered by the owner.

But Barbara explains and at length induces him to enter the actor's apartment and recover her letters. She follows, and in accidentally setting off a burglar alarm, they are both arrested. Barbara is then taken to her home, where explanations are in order, and she is promptly sent back to boarding school.

The picture is interlarded with inserts from the "diary," which is an entertaining as well as a unique technical departure. Marguerite Clark, as Bab, is youthfully winsome and demure. The popularity which the story enjoyed while appearing serially in the *Saturday Evening Post* should prove a valuable publicity asset.

D. A. B.

"DEAD SHOT BAKER"

Five-Part Drama by Alfred Henry Lewis, Featuring William Duncan and Carol Hallaway. Produced by Vitagraph, Under the Direction of William Duncan.

The Players—William Duncan, Carol Hallaway, J. W. Ryan, S. E. Jennings, R. L. Rogers, Otto Lederer and Charles Wheelock.

POINTS OF INTEREST

The best kind of a Western story. The excellent acting and direction. The unusually good mining-town atmosphere. The beautiful scenery.

One of the best kind of Western stories has been produced by Vitagraph. All the atmosphere found in the delightful Wolfville stories of Alfred Henry Lewis has been faithfully reproduced in "Dead Shot Baker." The old stage coach days, with the daring hold-ups, the brave and generous hearted cowboys, the black-mustached Faro dealer, the "Dead Shot" Sheriff, and his "high-toned" wife, and even the crooked streets, the miners' bar-room and the hastily constructed shanties, are to be found here. In fact, "Dead Shot Baker" is the picturization of the West that we learned to love through the art of Mr. Lewis.

Out in Wolfville, "Dead Shot" Baker, the hero-sheriff, is intent upon rounding up a gang of outlaws which have infested the town. He succeeds in driving them to the outskirts, but there they hold up the stage coach and in the fight that follows Evelyn Baldwin's worthless father is killed. She believes herself an heiress and the good folk of Wolfville encourage this opinion rather than disillusion her concerning her father's reputation. Now there is nothing left for Sheriff Baker to do but marry Evelyn. He had a sort of banker for this cold beauty anyway. And she accepts him—much to the disgust of primitive Wolfville. They love their "Dead Shot" sheriff and dislike the mannerisms of Evelyn. Soon there comes a new post-

master, who is smitten with Dead Shot's wife—and Evelyn, for a time, favors the attentions showered upon her by this dapper Easterner.

Baker feels his wife is superior to her surroundings and plans to release her from her marriage. In an encounter with the returned band of outlaws, he makes no effort to protect himself and is severely injured. The news is carried home to Evelyn and she immediately sets out with a rescuing party and gains the admiration of the townsfolk through her daring and complete proof of her devotion to her husband. And so matters are straightened out for Wolfville—the postmaster has captured the leader of the outlaws, "Dead Shot" Baker will live and Evelyn has proven herself a worthy wife for their beloved hero.

The action and suspense have been so well developed in this picture that the interest is not lost for a minute. Through the splendid acting and direction of William Duncan, "Dead Shot Baker" is lifted far above most Western films. Carol Hallaway, as Evelyn, also contributed an excellent performance. Others who helped create the Wolfville atmosphere were, J. W. Ryan, S. E. Jennings, R. L. Rogers, Otto Lederer and Charles Wheelock.

Exhibitors cannot fail to find this an extremely popular addition to their program. It is excellent in every respect.

H. S. D.



SCENE FROM "DEAD SHOT BAKER"
"Wolfville" Story Produced by Vitagraph

"THE MARK OF CAIN"

Five-Part Melodrama, Featuring Mrs. Vernon Castle. Produced by Astra Under the Direction of George Fitzmaurice and Released in Pathé Plays, Nov. 4.

The Players—Mrs. Vernon Castle, Antonio Moreno, J. H. Gilmour and Elinor Black.

POINTS OF INTEREST

Mrs. Castle in a pleasing story. Plenty of action and suspense.

In making Mrs. Vernon Castle the chief believer in the innocence of a supposed murderer, Pathé has provided her with a vehicle that gives her just the right amount of acting opportunities and holds the interest of the onlooker. The plot concerns the finding of the guilty person by the method of first accusing the wrong man and then unravelling the tangle by flashbacks. There is plenty of suspense, and the action is fast.

Mrs. Castle handles the role capably and extracts all its worth. She is called upon to express emotion when she learns of the sudden death of her foster father, and she rises to the occasion. Thereafter, in assisting the detective in pinning the crime on the real perpetrator, a disgruntled suitor who had forged the old man's will to read that if the girl married him a fortune would be forthcoming, she is never at fault. The wide variety of gowns and her well-known ability to wear them to advantage make an attractive feature of the film and will increase the interest from the feminine angle. As an added attraction, she dances with a white canine for her partner, Antonio Moreno, of course, stands out in her support.

"The Mark of Cain" has the fine advertising advantage of Mrs. Castle's name and a story that will please. The star's name should be displayed as prominently as possible.

F. T.

"MAGDA"

Five-Part Drama by Margaret Turnbull, Adapted from the Play of Herman Sudermann. Featuring Clara Kimball Young. Produced by Select Pictures Corporation, Under the Direction of Emile Chautard. The Players—Clara Kimball Young, Alice Gale, Valkyrie, Kitty Baldwin, Maude Ford, Thomas Holding, Edward Kimball, Edmund Fielding, and George Merlo.

POINTS OF INTEREST

The adaptation of a powerful drama by Sudermann. The appearance of Clara Kimball Young in the title-role. The excellent direction and casting.

The picturization of Sudermann's powerful drama, "Magda," should be noted with much favor by thoughtful picture patrons. One of the first plays to usher in the realistic works of Ibsen, Hauptmann and Strindberg, Sudermann's "Magda" served as a vehicle for Sarah Bernhardt, Mrs. Fliske, Olga Nethersole, Mrs. Patrick Campbell, Modjeska, and other famous actresses. In the film version, one of the screen's most noted stars has essayed to portray the tragic life of Magda. And wonderfully beautiful and expressive, Clara Kimball Young brought fine understanding to the role and presented a moving portrait of the girl struggling for self-expression in the

"Magda" they should find her latest offering doubly appealing.

H. S. D.

"THE DORMANT POWER"

Five-Part Drama by Florence C. Boiles, Scenario by Clara S. Beranger. Produced by Peerless—released by World. Direction of Travers Vale.

The Players—Ethel Clayton, Montagu Love, Edward Langford, and Muriel Ostriche.

POINTS OF INTEREST

Personalities of Ethel Clayton and Montagu Love. Desert scenery.

"The Dormant Power," though vague in the titular application to its theme, presents the story of Carl Randolph, a young wastrel, who resents an insult to the American flag by a Mexican, and, after killing the offender, seeks refuge in the cabin of Christine Brent, the daughter of a desert recluse. There, she dresses the wound he has received and then gives him money to go east and start life anew. Meanwhile, Maurice Maxwell, a rich and unscrupulous business man, meets Christine and urges her to marry him. She finally does so against her will, and they go east to live. Randolph, in the meantime, has become successful as a lawyer, and is retained by Maxwell as his counsel. He meets Christine, now Maxwell's wife, and the love which was born in their brief desert acquaintance is mutually revived. Maxwell, who then strives to steal the plans of a poor inventor, and, apprehended, murders him, is in turn shot by the inventor's wife. She is tried before a jury and acquitted; while Christine and Randolph are left alone to work out their happiness together.

"The Dormant Power" is weak, regrettably, in practically all of the essentials; but Ethel Clayton, nearly at all times, renders it convincing, where Montagu Love—strange, possibly, to the pictures—fails. Muriel Ostriche, as the inventor's wife, gives an earnest and sincere performance, as does Edward Langford, as Carl Randolph.

D. A. B.

"THE FIGHTING TRAIL"

Serial, Featuring William Duncan and Carol Hallaway. Produced by Vitagraph Under the Direction of William Duncan.

"The Ledge of Despair"—Episode 6. The Players—William Duncan, Carol Hallaway, George Holt, Joe Ryan, and Walter Rodgers.

POINTS OF INTEREST

The escape from the mine. The descent to a ledge on a high cliff. The ability to hold the interest of the spectator. The fine acting and direction.

In the fifth episode Gwyn was left strung along with one of Von Bleck's gang at the water's edge. In the latest release, "The Ledge of Despair," we see Gwyn overcome his assailant, push him into the water and jump in after him. But Gwyn is not quite quick enough and his man escapes and swims to the hole in the wall, where he meets Von Bleck. Meanwhile Nan and Gwyn decide to explore their mine, assuring their friends of their safety. They find the entrance to the mine, pass inside and search it to their hearts' content.

But Von Bleck had seen them enter and hurriedly calls his men and they pile huge stones in front of the entrance, thus blocking the only known means of escape, and leave Nan and Gwyn to starve—and go mad—inside. Upon finding themselves prisoners, Nan and Gwyn search for other exits and find one leading to a tiny ledge on the mountainside. They fasten a rope to a rock and lower themselves to a place nearer ground, only to find they cannot escape that way. Gwyn decides to explore the mine further and swings up the rope to find the ledge guarded by a lion. What his fate will be is left to the next chapter, "The Lion's Prey."

H. S. D.

"THE FIREFLY OF TOUGH LUCK"

Five-Part Drama, Featuring Alma Rueben. Produced by Triangle Under the Direction of E. Mason Hopper.

The Players—Alma Rueben, Charles Gunn, Walt Whitman, Darrel Foss, Jack Curtis and Aaron Edwards.

POINTS OF INTEREST

The capable acting of the entire company and the realistic direction.

It can be said that "The Firefly of Tough Luck" presents a story which is over familiar in other environments, but in the present instance the locale injects some sort of freshness. A young woman cabaret singer is encumbered with a parasitic spouse, who bilks her of her hard-earned cash. Instead of showing the destruction of the husband, leaving the woman free to marry another man, amid the usual bright lights of some metropolis, the picture is done in a mining camp situated in an arid desert.

The scenes in and around this town are screened to fine advantage. The details are carefully brought out, so that atmosphere has been established and nothing is exaggerated. The director has interpolated some episodes that offer fine comedy relief. In every instance the company of players portray their roles in a most acceptable fashion. Alma Rueben, the featured member of the cast, presents an attractive appearance and gets a great deal out of a part that does not call for especial efforts. Walt Whitman makes his role appealing.

"The Firefly of Tough Luck" will go in the average theater.

F. T.

"CAMILLE"

Six-Part Dramatization of Dumas' Novel. Starring Mile. Helen Hesperia. Controlled by the Hanover Film Company. Distributed by the General Film Company.

POINTS OF INTEREST

Personality of Helen Hesperia in the greatest story of a passion ever dashed from an ink-pot by a master pen. New and novel film version of the book.

The actresses who have laughed and wept through "Camille," since it was first produced in 1852, are legion, and the role has run the gamut of interpretations from vampire to angel. But of all who have gone before, there never has been a sweeter Camille than Helen Hesperia's.

The story, with which practically everyone is familiar, recounts the history of Camille, a woman of the world, who finds the white and holy passion of her life and then renounces it in order that the man she loves may not suffer. The picture is a faithful attempt to render an original version of the book, and succeeds notably. Starting with excerpts, it skims the surface of minor events and plumbs the depths of the emotional crises.

It depicts the love of Armand and Camille, their ecstatic happiness with each other, and then the cloud that gathers in the form of Armand's father, who seeks to end the affair in order that his daughter's marital prospects may not be ruined by the scandal of her brother's intimacy with a notorious courtesan. The elder Duval appeals to Camille, and after a bitter struggle, she chokingly agrees to give Armand up. She does so, is publicly denounced by him, and then at last they are reunited on her death-bed.

Mile. Hesperia conveys the poignant sense of a lover's loss, and the mute ecstasy of a lingering caress. Her Camille is notable if for no other reason than that it is different.

D. A. B.

"THE TROUBLE-BUSTER"

Five-Part Drama by Gardner Hunting and Tom Forman, Featuring Vivian Martin. Produced by Paramount Under the Direction of Frank Reicher.

The Players.—Vivian Martin, James Neill, Paul Willis, Charles West, Louise Harris, Mary Merich and Vera Lewis.

POINTS OF INTEREST

Vivian Martin as a newsboy. An appealing story. The excellent direction.

The appealing picture of winsome Vivian Martin as a newsboy will do much towards making "The Trouble-Buster" a popular picture. Combined with this feature, there is a thoughtful story concerning the misfortunes of the immigrant who arrives in America happy in his belief that here lies the golden land of his dreams, here he can have freedom and work—work that will bring him riches and happiness. The despair that follows the awakening from this dream is pitiful, and in "The Trouble-Buster" we see the effects of this condition on the daughter of one of these disillusioned immigrants.

Little Michelena has been made an orphan through the death of her father, Franz Libelt, who had migrated from Roumania in the hope of finding employment as a pottery designer in America. As he had spent the little money stored up, Michelena is forced to become a "newsie." She pals with Blackie Moyle, who dresses her as a boy, and teaches her to fight. In their spare moments Blackie and Mike—as Michelena is now called—model clay statuettes.

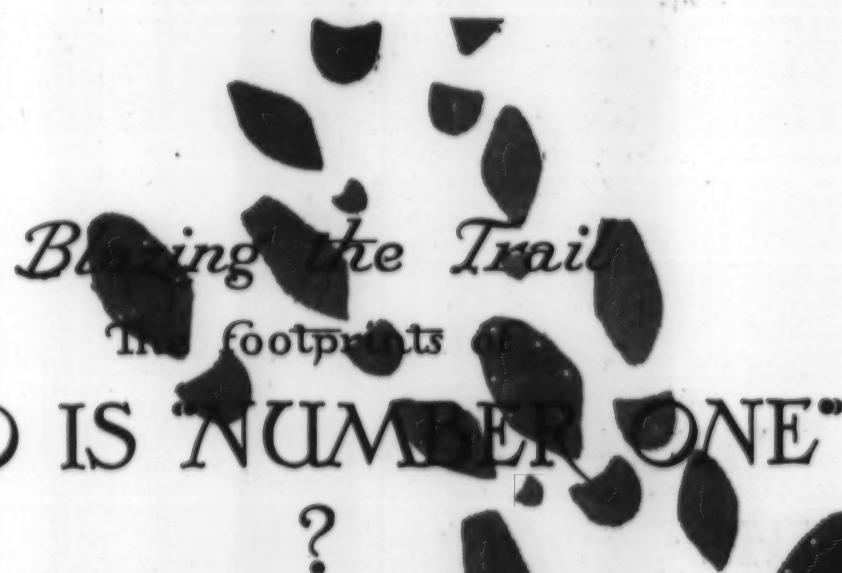
One day while defending Mike from a thief, Blackie's head is severely injured and he becomes blind. This forces Mike to earn enough for two. It occurs to her that the little statuette made by her and Blackie might bring some money, and as hers is really a work of art, it is sold immediately. Society plans to "take up" the youthful designer. Here is Mike's opportunity to help Blackie—she tells them it was Blackie's statue. He is made famous and hurried to France to have his sight restored. When he finally sees again, he understands Mike's deception and returns to America to set matters right. This he does and the picture ends with him happy in "the love of Mike."

Miss Martin played with her usual charm and winsomeness. Paul Willis was a natural and manly Blackie and smaller parts were well taken by the remaining members of the company. The direction was excellent.

Miss Martin as a newsboy in an appealing story should prove popular with picture patrons.

H. S. D.

Cameraman Joe Goodrich, of the Famous Players studio, is now Sergeant Joseph C. Goodrich of the Signal Reserve Corps. He received his summons to active service last week and has departed for Washington, D. C. Goodrich has been with Famous Players for a number of years and is a favorite with his coworkers, besides being a skilled cameraman.



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The New York World
The Chicago Tribune
The San Francisco Bulletin
have — with many others — contracted to run
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MUTUAL FILM CORPORATION
JOHN E. FREULER, President

"CASSIDY"

Five-Part Drama Produced by Triangle
Under the Direction of Arthur Rosson.

The Players—Dick Rosson, Frank Currier, Pauline Curier, Mac Alexander, Eddie Sturgis and John O'Connor.

POINTS OF INTEREST

An excellent performance of the leading character. The rainstorm scene effect.

In "Cassidy," which was written by Larry Evans, we are shown the last hours of a human derelict suffering from tubercular lungs, who is endeavoring to get money, no matter how, so that he may return to New York, his beloved city, to die. During a fierce rainstorm he attempts burglary, but is caught by the district attorney of the city. This man sees how the young fellow never had a chance and befriends him instead of sending him to jail. Cassidy gets his chance to repay his obligation the same night, when the district attorney's daughter is snared by a band of procurers and is about to be silenced forever when they learn her identity. He rescues the girl and takes her home and then wanders off to the railroad yards where he dies of a bullet wound received while saving the girl's life.

Dick Rosson gives a performance of Cassidy that brings out all the horror of his life. He paints a graphic picture of the young man that effects one deeply. The balance of the cast contribute excellent support. The director has studded the picture with realistic touches that enhance its value, and the action is uninterrupted. All of the exteriors are photographed during a downpour of rain that is superlatively effective.

As the gloom of this picture is never lifted, an exhibitor would do well to follow it with a hilarious farce. While "Cassidy" holds the interest it will throw a cloud of sadness over any gathering.

F. T.

"BONDAGE"

Five-Part Drama Suggested by Edna Kenton. Scenario and Direction by Ida May Park. Starring Dorothy Phillips in Bluebird Photoplays.

The Players—Dorothy Phillips, Gretchen Lederer, Gertrude Astor, William Stowell and J. B. McLaughlin.

POINTS OF INTEREST

Dramatic story of New York Bohemian life and of a girl's choice between convention and irregularity.

Like Parragot of "The Beloved Vagabond," Elinor Crawford chafed at the bondage of conventional ways and returned to the old carefree life of the "village." Only

unlike Parragot—she at last turned back again when the bondage was made a paradise through love.

The story of "Bondage" is the story of many another woman who migrated to New York with high literary ideals and drifted into irregular ways through the assistance of an untrammeled environment. The picture opens with Elinor Crawford, a special newspaper writer and inhabitant of Washington Square (South), being assigned to interview an erstwhile sweetheart, who is the attorney in a sensational murder case. Evan Kilvert, the man in question, has been unsympathetic with Elinor's habit of life, and she dreads meeting him. But she does, and their old acquaintance ripens into a mutual revival of interest. In the meantime, Elinor meets Bertie Vawtry, a magazine editor, and their kindred tastes establish an intimacy which is not precisely platonic. Matters culminate when Vawtry forsakes Elinor to marry a rich widow; and Elinor, broken hearted, turns at length to Kilvert. In their marriage which follows, Elinor is for a time happy, and then unhappy in the thought of the freedom of her old life. So she leaves Kilvert for Vawtry again, and, after a series of misfortunes, returns to find her true happiness in Kilvert's unwavering devotion.

Dorothy Phillips, as Elinor, portrays the quick nervous temperament of an artistic woman who feels things intensely. And, doing so, she makes a picture, otherwise trite, convincing.

D. A. B.

"THE CURSE OF EVE"

Seven-Part Drama by Wycliffe A. Hill. Produced by Corona Cinema Company. Under the Direction of Frank Beaumont.

The Players—Enid Markey, Jack Standring, Ed. Coxen, Marion Warner, Clarissa Selwynne, and William Quinn.

POINTS OF INTEREST

A vital theme, powerfully enacted, which sounds a trumpet note of warning to the women of our land. Symbolical prologue which depicts Creation and elaborately portrays the Garden of Eden. Personality of Enid Markey.

"The Curse of Eve" delivers a profoundly solemn warning to neglectful mothers and unthinking daughters. It exposes the pitfalls that beset young girls and makes a clarion appeal for parental vigilance.

The picture opens with a symbolical conception of the Garden of Eden, and then changes, in its modern application, to the story of Eva Stanley, who arrives home from college to find her mother engrossed in rescue home work for wayward girls. John Gilbert, her childhood sweetheart, meets her, and then starts West upon a

Government commission. Eva at length becomes acquainted with Leo Spencer, ne'er-do-well brother of the district attorney, who at once plots to seduce her. Neglected by her mother in being permitted to frequently spend nights at her girl friend's home, Eva is enticed aboard Spencer's yacht, where she is drugged into insensibility.

Gilbert, returning from the West, learns of Eva's condition and prevails upon a physician friend to perform an illegal operation. The operation is successfully performed, but is made known to the district attorney by an adventurous in love with Gilbert. A trial follows which results in the conviction of Gilbert and the physician, who plead guilty in order to save Eva Stanley's good name. The truth, however, is finally disclosed, and the picture ends with the guilty man's denunciation and the pardon of Gilbert, who finds happiness in his marriage to Eva.

Enid Markey's portrayal of Eva Stanley is quite up to her general standard of excellence, and singularly fine in a touching love scene between mother and daughter. The other members of the cast give satisfactory performances.

D. A. B.

"OVER THERE"

Six-Part Drama Featuring Charles Richman. Produced by Charles Richman Producing Company. Under the Direction of James Kirkwood and Released by Select Pictures.

The Players—Charles Richman, Anna Q. Nilsson, Gertrude Berkley, Walter McGrail, Walter Hiers, James Fury and Eta Beta Bear.

POINTS OF INTEREST

The patriotic note, which is fine enlistment propaganda. The battle scenes.

There are several ways in which to make a man join the army, and one of them is to shame him into enlisting. The friends of Montgomery Jackson followed this course. Jackson is a coward and since early youth has fainted at the sight of blood, so he refuses to answer the call to the colors. At the dinner, which is given for the purpose of announcing his engagement to Betty Adams, a final plea is made to him, and, on his negative answer, the girl breaks the engagement and hands him a white feather. Finally, he is persuaded to enlist by his mother and the constant nagging of his friends, and he goes to France. In a fierce battle he overcomes his fears and makes some daring rescues of comrades. While doing this he is wounded, and the white feather, which he has carried all the time, is stained red. He sends it to the girl, who realizes that he has finally turned out to be a real man.

The patriotic appeal and the value of the picture as enlistment propaganda is greatly increased by the interpolation of actual scenes of the country's preparedness activities extracted from various news weeklies. They are cut in at the right time, and aid the story as well. There is a smoothness to the action that only comes with able direction and a well-written scenario. The story does not call for unusual endeavor in staging, except the battle scenes, and these are some of the best pieces of work along this line that have been screened in some time. Produced under the direction of an English officer who saw service in France, they are examples of graphic representation.

Charles Richman, the star of the production, handles his part admirably, aptly conveying the cowardice of the man, and then, in the revision of his nature, the courage. Anna Q. Nilsson makes a beautiful Red Cross nurse, and acts her role with ability. The other members of the company are good.

George M. Cohan has allowed the producer to use the title of his popular song for the name of this picture.

"Over There" will be met with approval by any class of audience. An exhibitor showing it is doing his community a service as it is fine enlistment propaganda. The advertisements should certify the patriotic appeal that the title suggests.

F. T.

ERNEST SHIPMAN MOVES

Ernest Shipman, temporarily located at 70 West Forty-sixth Street, is now located in suite 803-804, 17 West Forty-fourth Street. Already affiliated with Chester Beeroft for exploitation of the foreign territory, and with splendidly equipped studios and laboratories at 316 East Forty-eighth Street, Mr. Shipman is now prepared to care for the entire needs of independent producers, from the securing of the buyers' "O. K." to the developing of the negative, the making of extra fine sample prints for the trade and reviewers, with artistic titling, etc., to the final advertising and sale of the product both in America and abroad.

FOR NOVEMBER ISSUE

Baring German intrigue in America, portraying Hun plots to injure this country and its Allies, "The Thing We Love," which will be released in November by Paramount, with Wallace Reid as the star, supported by a splendid cast, will be a timely picture, besides possessing much merit and thrilling scenes and situations.

Wallace Reid has just started work on "Nan of Music Mountain," from Frank Spearman's novel, and Ann Little has arrived on the West Coast to support the star in this production. George Melford is director. Following the completion of the picture, Mr. Reid will come East to work in "The Source" with its locale in the Maine Woods.

OPPOSITION TO DEPOSIT SYSTEM

A. E. A. Urges Exhibitors to Act Together on Gaining Concessions

Numerous complaints against the advance deposit system have poured into the offices of the American Exhibitors' Association from exhibitors in all parts of the country. Believing in treating fairly with all branches of the industry and always ready to hear the other side of the question, Charles C. Pettijohn, general manager of the A. E. A. has inaugurated a plan of having all these questions taken up by a committee of exhibitors in the cities where the evil exists with the company or companies at fault. In every instance where this plan has been adopted the advance deposit company has made a concession to the exhibitors.

"I am convinced," said Mr. Pettijohn, "that the most efficacious method of dealing with the advance deposit question is to have the exhibitors take up the matter by communities and have the exhibitors in each community where this system is abused stand together in opposition to it. If the exhibitors stand together in this way they can eliminate the advance deposit system in that community."

"Up to date, wherever this method has been followed the exhibitors have been able to get concessions which were beneficial to them and have straightened out many difficulties that have confronted them for a long time."

QUINN LAUNCHING THEATER CIRCUIT

Los Angeles Exhibitor Has Support of Producing Companies

LOS ANGELES (Special).—J. A. Quinn, manager of the Rialto Theater and one of the most progressive exhibitors in California, has nearly completed plans for a circuit of picture theaters, one in each large city. He will co-operate with a number of important producing companies. The first to offer its affiliation is Triangle. Mr. Quinn has a strong financial backing. Incorporation papers are being drawn up and the organization probably will be known as the Quinn Exhibiting Company.

THOMAS ASSOCIATED WITH HARRY RAVER

Playwright Will Write and Supervise Scenarios Accepted by Producer

By the terms of an agreement, the final details of which were arranged last week, Augustus Thomas, the dean of American playwrights, becomes associated with Harry Raver in the formation of a new motion picture producing organization. Augustus Thomas, in addition to writing original stories which will be visualized by the new concern, will also act in an advisory capacity with respect to all scenarios accepted for production and will generally supervise all matters relative to the selection of casts, scenic investigation and staging.

Mr. Thomas has achieved a place in the hearts of the American theater-going public equaled by few contemporaneous playwrights. For more than twenty-five years he has contributed consistently successful offerings to the stage and his fame as a dramatist has reached the four corners of the globe.

FLORENCE LA BADIE DIES

Prominent Picture Actress Succumbs to Injuries Suffered in Auto Accident

Florence La Badie, the motion picture actress who had been a well-known star for the past five years, died Oct. 13, at the Ossining Hospital, as the result of internal injuries she suffered in an automobile accident two months ago. With her fiance she was driving down a hill near Ossining when the brakes of the car failed to operate. The car turned turtle at the foot of the hill, throwing Miss La Badie to the ground. She was twenty-three years of age and was shortly to have been married.

Miss La Badie was born in Canada, and in her early career studied art, painting and sculpture. She had appeared in more than a hundred motion picture plays for the Thanhouser and Pathé film companies. She played the leading role in "The Million-Dollar Mystery." Miss La Badie is survived by her mother.

Mme. Emily Gilbert Boileau, widow of the famous French artist Philip Boileau, and the only model that he used for his many beautiful studies of the feminine, is at work at the Goldwyn studio in Fort Lee, N. J. She plays a nurse in "Nearly Married," the comedy by Maxie Seely in which Madge Kennedy appears with a distinguished supporting company.



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to send
more people
to your theatre

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—Paramount and Artcraft lead again with a \$1,000,000.00 Advertising Campaign.

Paramount and Artcraft have lead each forward step of the Motion Picture Industry. Beginning October 8th, eighty-seven of the greatest newspapers in America, among which were the New York *Evening Mail*, the Portland (Me.) *Press*, the New Orleans (La.) *Times Picayune*, the Seattle (Wash.) *Star*, the San Francisco (Cal.) *Chronicle*—carried the great message which will literally drive more people into your theatres.

Before the week is out, the entire list of 297 of America's leading dailies will make clear to the people of America how to recognize the theatres showing the best pictures—your theatre—if you display the Paramount and Artcraft trade marks.

On November 24th the unparalleled strength of the mightiest magazines in America will carry the information about your theatre and Paramount and Artcraft Pictures into the smaller communities.

The strongest advertising medium of them all—the *Saturday Evening Post*—which has been working so steadfastly for Paramount and Artcraft Pictures and the motion picture industry generally, followed by the *Ladies' Home Journal*, the *Cosopolitan*, the *Woman's Home Companion*, *Picture Play*, the *Theatre Magazine*, and 12 other big weeklies and monthlies, will drive home the fact of "famous stars superbly directed in clean motion pictures."

Even the traveller is constantly reminded of the best photoplays when the message is flashed from the great electric signs in the larger cities. It will take \$1,000,000 to do it.

The Famous Players-Lasky Corporation is spending one million dollars—which, great as the sum seems—is not all sufficient to accomplish the maximum result unless you do your part. Your part is "tying up."



FAMOUS PLAYERS - LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director-General
NEW YORK



Goldwyn Pictures



She Sought to Defeat That Thing Called Love

ALL her life a beautiful woman stifled the impulses of her heart. She would not believe. She would not trust. She would not forgive the one who had destroyed her faith in man.

Picture Jane Cowl in such a role—beautiful, appealing, powerful. A woman of charm and emotion; a woman to set men's hearts athrob, but a woman who unyieldingly said to men: "Stand back."

This is the keenest, biggest and most compelling drama that Goldwyn, thus far, has made into a picture. Again you get a great story, featuring a great star by a famous author when

Goldwyn
presents:

JANE COWL in The Spreading Dawn

By Basil King

supported by a cast of popular favorites including Orme Caldara, Henry Stephenson, Florence Billings, Cecil Owen and others well known on the screen and stage.

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16 East 42d Street New York City

FILM SHIPPED IN CARELESS MANNER Transportation Committee of N. A. M. P. I. Asked to Aid in Bettering Serious Condition

Carelessness in the addressing of film shipments is causing much loss to distributors, exchanges and exhibitors, and one of the important express companies, having been unable to deliver many shipments, has requested the National Association of the Motion Picture Industry, through its Transportation Committee, of which William L. Sherrill, president of the Freedman Amusement Corporation, is chairman, to lend its aid in an endeavor to assure more careful attention to shipments in the future.

E. Bush, traffic manager of the American Express Company, in a recent letter to the National Association, states that these shipments have accumulated so rapidly of late that they have no further space at their terminals in which to store them. At the present time two safes are utilized for this purpose, but the shipments have accumulated so much that a surplus has built up around the safes, constituting

a serious hazard. In fact, this official states the matter is so imperative that it will be necessary to enforce a rule in their classifications applying to the transportation of explosives and other dangerous articles by express which provide that when shipments of this nature are refused and cannot be delivered within forty-eight hours after arrival, they must be disposed of by storage in a safe place or by sale or destruction when it is evident that storage on the carrier's property will be a source of real danger.

With a view to relieving this condition the distributors and exchanges are offered the facilities of the National Association in an effort to trace lost shipments for which no returns have been made. The transportation committee of the National Association is working in complete accord with the traffic departments of all the express companies, which have extended every courtesy to the committee. This service

through the National Association should prove of great value to the exhibitors and exchanges throughout the country, acting as a central clearing house and incidentally saving the shippers much trouble and inconvenience as well as the expense of sending telegrams to hundreds of express agents throughout the country.

"HUNGRY HEART" FILMED Pauline Frederick Finds New Vehicle in Phillips' Novel

David Graham Phillips was one of the foremost American novelists, and at the same time the possessor of more than ordinary ability to search out the depths and shallows of human emotions. "The Hungry Heart," which was one of his most popular stories, will be Pauline Frederick's next Paramount vehicle. It takes up and discusses frankly a problem that is met with frequently in the lives of those about us. This problem in brief is: "Can a man be true to his science and at the same time give to his wife the unadulterated affection she necessarily craves?" With this question as a basis, an interesting photoplay drama has been written.

MANY NOTABLE

ESSANAY FILMS

Ade's "Fable of the Film Fed Family" Among Comedy Offerings

Current Essanay productions, released on the Perfection Pictures program through the George Kleine exchanges, include comedy dramas starring Taylor Holmes, Bryant Washburn, Virginia Valli, Helen Ferguson and Little Mary McAllister, and a new George Ade fable.

"The Fibbers," in which Mr. Washburn and Miss Valli play the leading roles, deals with the adventures of a young married couple, and is full of amusing situations. At the same time, the picture carries a plot so strong that the interest of the spectator is held until the last foot of film.

Taylor Holmes and Helen Ferguson have made a screen success of Kenneth Harris's story, "Talismans," which appeared in the *Saturday Evening Post*, the title on the screen being "Fools for Luck."

"Young Mother Hubbard" tugs at the heart through its intensely dramatic interpretation of the plight of four little orphans, abandoned by their step-father. Little Mary McAllister plays the role of little mother to the three other orphans.

The Ade fable is of especial interest to picture fans, for it deals with photoplay fans themselves. The picture, "The Fable of the Film Fed Family," unfolds the story of a family too proud to visit a picture theater. They spent all their money on high-priced theaters. Then, one by one, they began to sneak to the picture house. They meet each other in the theater, and finally admit that they were wrong in ever condemning the screen as beneath them.

THEATER A STUDIO

Dawley Uses Maxine Elliott's for Scene in "Bab's Matinee Idol"

Maxine Elliott's Theater on 39th Street, New York, became for one afternoon recently a Paramount studio, when Marguerite Clark enacted some of the playhouse scenes in "Bab's Matinee Idol," third of the "Sub-Dep" stories from Mary Roberts Rinehart's series of highly amusing tales in the *Saturday Evening Post*. Also some three hundred extra people, constituting an audience of elite first-nighters, saw Miss Clark act in a theater which was not, for the moment, a theater but a studio; and while she acted it was not for the audience but for the camera—or rather for future screen audiences. As a matter of fact the audience was not an audience at all, but a company of actors. In fact, the entire affair was an involution of contradictions; a paradoxical turning of the theater upon itself, so to speak.

Director J. Searle Dawley left nothing out, even to the smallest details familiar to every theatergoer. Miss Clark sat demurely in the left stage box and looked her daintiest. The various other characters in the picture were scattered about ready for active service when called.

BACK WITH VITAGRAPH

Nell Shipman Making First of Series of Blue Ribbon Features

Nell Shipman, star of several Blue Ribbon features, has returned to the Greater Vitagraph fold and soon will be seen in five-reel features. She has already begun work on her first one, the name of which will be announced shortly.

Miss Shipman, who is the author of many photodramas, will be remembered as the star of "God's Country and the Woman," the special Vitagraph Blue Ribbon feature adapted from the famous story of the Hudson Bay region by James Oliver Curwood, and "Through the Wall." She appeared in other important features during her career with Vitagraph, and also has been featured in Fox and Lasky productions, having been leading woman for Lou Tellegen while with the latter organization.

DISCOVERING VIRGINIA VALLI

Virginia Valli, a clever young ingenue who recently joined the Essanay forces, has just returned to Chicago from New York, where she spent several weeks during the filming of a forthcoming Essanay comedy drama.

Miss Valli, whose most recent appearance was in "The Fibbers," in which Bryant Washburn starred, literally danced her way into pictures. It happened this way. An Essanay director needed a professional dancer for one scene in a picture. She must be skillful and capable of executing the most exacting interpretative steps. There were many good dancers among Essanay actresses, but no professionals.

Essanay scouts went abroad in the land, and one of them saw Miss Valli billed at a Chicago theater in a dancing act. He saw her perform, then dashed behind the scenes without waiting to grab his hat. He explained that she could work in the studio without interfering with her stage work, and the contract was signed.

NEW KLEINE MANAGER

O. F. Krugh, a salesman in the Pittsburgh district of the Kleine, Edison, Selig and Essanay Company, has been made manager of that concern in Pittsburgh, following the transferring of Charles E. Campbell, the former manager, to the Philadelphia office, where he will have charge of that branch.

PATHE OFFERS THREE BOX-OFFICE STARS

Mollie King, Pearl White and Harold Lloyd Last of October

Mollie King, Pearl White and Harold Lloyd are the box-office stars on Pathé's program for the week of Oct. 28.

Miss King stars in the seventh episode of "The Seven Pearls," entitled "The False Pearl," with Creighton Hale and Leon Bary, produced by Astra.

A crook named Stayne steals the pearl that Irma and Harry have recovered. After thrilling adventures they get it back. Stayne and his pals pursue and trap Harry and Irma on a little point of land on the edge of the Hudson. Harry sees some boys flying a big kite. He and Irma grab the kite string and plunge into the Hudson. Stayne and one of his men jump into a little boat, raise the sail and pursue, guns in hand, and, as the picture fades out, it is inevitable that they will catch the fugitives.

Pearl White is seen in the seventeenth episode of "The Fatal Ring." By a miracle, Pearl is saved when Carslake pulls the lever, and the weight of the pile driver falls upon the spot from which Tom has just snatched her. Foiled again, Carslake hatches a clever plot.

Harold Lloyd is starred in "Rainbow Island," a one-reel Harold Lloyd comedy produced by the Rollin Film Corporation.

"The Mole Cricket" and "Springtime in the Riviera" are the two halves of the Pathé colored split-reel educational and travel.

An International cartoon and educational and Hearst-Pathe News, Nos. 88 and 89, complete this program.

CAN'T GET AWAY

Benjamin Chapin Finds That Pictures Upset Calculations

Before coming to the films Benjamin Chapin was an attraction on the dramatic stage, a lyceum star and a vaudeville headliner. When he commenced the first picture of the Lincoln Cycle, he expected to be free for his old lines of effort in a year and so notified the various managers. The result was that they checked him in their books as "available" that time the following year.

"But I had miscalculated time as applied to picture producing," says Mr. Chapin. "I soon saw that, to do a good job a year is nothing. I altered my plans, of course, and decided to give one, two, three or five years to this work—as many as might be necessary."

"The managers didn't alter their plans, however. A year passed and then I was reminded of my original announcement in no uncertain manner. First the vaudeville agent, then the lyceum bureau and eventually my theatrical managers! And, of course, I wasn't ready. I had said a year, the year was up and they couldn't understand."

"My explanation didn't explain. A year on a picture and not finished with it—how could that be?"

"Their knowledge of film producing was amazingly like my own before I had gotten into it. Good films could not be turned out in a short space, as all had thought. Not until I got right into my subject did I find that if anything took time it was the making of a good motion picture, especially the sort I wanted the cycle to be."

"So the studio still has me. But in the interval my friends the managers have become better acquainted with the motion picture on the production side. They understand my stand now, and even congratulate me upon it."

APPROVE OF "CAMILLE"

Star of General Film Feature Makes Favorable Impression

Several trade showings of "Camille," with Hesperia, have served to confirm the appreciation predicted for the star as one of the most artistic picture actresses of the day. Hesperia's work in this General Film six-reel attraction has created an impression on exhibitors who have seen it. This Hanover Film Company offering has been complimented as a high class selection and for the timeliness of introduction to the trade.

Heles Hesperia is by no means an unfamiliar name to picture fans of America, despite the fact that her early reputation was established in pictures made in Italy, her native country. Her beauty and charm of manner have endeared her to thousands of fans, not only in Europe—particularly in London, Paris and Rome—but in North and South America. Her work as an interpreter of roles requiring great dramatic ability has won lasting approval. Hesperia's real name is Olga Mambelli, but owing to her beauty and the hit she scored in the series called "The Beautiful Hesperia," she has been given the name made famous by her first success.

Her early work was done with the Milano Film Company, one of the largest producing firms in Italy. At present she is being starred in Tiber Films in Rome, under the direction of Count Baldassarre Negroni. Her productions have been successes in England under the name of "Temporal Power," "Jou Jou," etc.



There's Another Tremendous Value in "THE MANX-MAN"

EXHIBITORS everywhere know the tremendous author-value contained in Hall Caine's name and reputation.

And all exhibitors know the immense box-office value of any Hall Caine story, especially "The Manx-Man."

There is another tremendous box-office asset in *director-value*. George Loane Tucker, the director of this great production, has never made a failure. Your public knows this. Your public expects and receives from him dramatic quality and power in production.

All of these assets are at your command in this great production that has proved its drawing value.

THE MANX-MAN

PRESENTS

GEORGE LOANE TUCKER'S

Virile Picturization of

Hall Caine's Greatest Story
THE MANX-MAN

with

**Elisabeth Risdon Henry Ainley
Fred Groves**

This picture, which played to capacity audiences for a month at the Criterion Theatre, New York and has been booked for all the Marcus Loew Theatres, can be obtained by exhibitors immediately through the branch offices in the United States and Canada of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street

New York City

FOR ESSANAY PICTURE Director Berthelet Constructs Costly Settings to Gain Unusual Effects

Some of the most elaborate sets ever used in a picture are being employed by Essanay in the forthcoming drama, "Men Who Have Made Love to Me," in which Mary MacLane, the author, appears in the leading role.

One set represents an apartment in a high class hotel. It contains eight rooms, arranged so that glimpses of all other seven rooms are had when the camera is trained on the spacious library. Where the average set can be erected in a few hours, Director Arthur Berthelet consumed several weeks in completing the apartment.

Another interesting scene is staged in the sunken gardens of a great Summer resort hotel. The setting is correct in every detail. It required several florists to supply the palms, ferns and flowers for this scene, which was built on Essanay's big outdoor stage.

NEW INCE PICTURE

There is every indication, based upon reports from the studio of Thomas H. Ince, where the first Paramount picture starring Dorothy Dalton has just been completed,

that "The Price Mark," which is the title of the film, will establish a record in photodramatic offerings.

In producing "The Price Mark," which will be released by Paramount Oct. 22, Thomas H. Ince devoted much time to personally supervising the work, though the direction was actually done by Roy Neill. The latter, owing to his having lived and worked in Egypt, was able to bring first hand knowledge of the country to the scenes laid in Cairo.

RETURNS FROM TRENCHES

Essanay has completed the first of a new series of one-reel slap-stick comedies, featuring A. Rastrelli, noted French film comedian on leave of absence from the trenches. Rastrelli is widely known in France, having been on the speaking stage there for years both in drama and comedy. He had a part in the first two-reel picture produced by George Melies, the father of the film industry abroad.

Journeying direct from Copenhagen, Denmark, to Hollywood, Cal., to become a member of the Lasky stock company, Nettie Evans, the distinguished English actress, will appear in Paramount pictures in the near future.

INSPECTION TOUR

Vitagraph Division Managers Are Keeping Sales Force at High Pitch

With the entire Vitagraph distributing organization working at high speed, owing to the large number of bookings on its various units of service, A. W. Goff, assistant general manager; the Eastern division manager and the Western division manager have gone into the field on a general tour of inspection. In many places the Vitagraph branches are working night and day in order to keep their prints moving, and the purpose of the sales chiefs in making their trips at this time is to see that there is no let-up in the working of the machinery.

One of the chief contributing factors in the Vitagraph volume of business, according to an announcement made by the company, is the extraordinary number of bookings on "The Fighting Trail," the big outdoor serial which was started on its fifteen-week course Sept. 10. It has been booked or shown in every town of 10,000 population or more in the country, and extra prints have had to be made in order to supply the demand.

FOR THE FREEDOM OF THE WORLD

SINCE the great clash of nations made patriotic drama a subject for the motion picture screen, there has never been such a photo-panorama as "FOR THE FREEDOM OF THE WORLD," Captain Edwin Bower Hesser's soul-gripping story of humanity in its grapple of life and death.

In this mighty eight-reel production you see feats of human courage almost beyond credence—how your American youth and manhood behaves under fire—how your Canadian neighbors to the north of you mobilized and went into action in behalf of the Motherland.

Watching the patient, brave women of the Red Cross take their places of duty near the men of the Allied Armies you thrill as the entire American nation thrilled as 30,000 women paraded down Fifth Avenue, New York, proving woman's gigantic role in the present world-conflict.

Feats of daring to set your blood a-tingle; thousands of men giving their all in defense of a nation's honor; a great crisis that made even cowards transform before your eyes into heroes deserving of decorations for bravery.

Under a policy of wide open bookings every exhibitor in America has an equal chance to get this great production for his theatre, and a prompt decision now makes "FOR THE FREEDOM OF THE WORLD" available in any Goldwyn exchange in North America.

Magnificent lithographs and accessories will enable every exhibitor to challenge the attention of the public and bring audiences flocking into picture theatres everywhere. This big feature can be booked only through the offices of

GOLDWYN DISTRIBUTING CORPORATION
16 East 42d Street

POPULAR NOVEL ON VITAGRAPH LIST

"Bottom of the Well," by F. U. Adams, New Blue Ribbon Feature

In line with Greater Vitagraph's recently inaugurated policy of placing on the Blue Ribbon program screen versions of popular novels, Albert E. Smith, president of the company, announces as the Blue Ribbon feature for Oct. 22 "The Bottom of the Well," from the novel by Frederick Upham Adams.

"The Bottom of the Well" is said to be replete with novel twists, romance, mystery and intrigue. It tells the story of a brilliant young lawyer whose lineage is clouded in mystery and who champions the cause of the oppressed workman in the mills owned by a despotic capitalist, with whose daughter the lawyer is in love.

The cast of this new feature includes Everett Overton, last seen in "Soldiers of Chance"; Agnes Ayres, Adele de Garde, Alice Terry, Ned Finley, the old Vitagraph favorite; Herbert Pryor and Bigelow Cooke.

Vitagraph's newest Big "V" comedy, "Riffraff and Rivalry," will be released on Oct. 18, introducing a new director in Graham Baker, who formerly confined his time to writing the stories. Baker, besides his directorial activities, will also continue as the author of these popular short reel subjects, he being responsible for the script of "Riffraff and Rivalry."

The Big "V" riot squad, which has become one of the most popular comedy institutions on the screen, and which includes Marie Montgomery, Joe Rock and Pietro Aramondo, is again on hand with its display of acrobatic antics.

"Riffraff and Rivalry" is a travesty on the old time Western melodrama, with the familiar town bully and general cut-up whose ability to be mean amounts almost to genius.

MUTUAL SCHEDULE

Charlie Chaplin Leads During Week of October 22

Four big stars in a variety of pictures make up Mutual's release schedule for the week of Oct. 22.

Charlie Chaplin's latest picture, "The Adventurer," a two-reel comedy of the most ludicrously funny kind, is released on Monday, Oct. 22.

Olive Tell is presented, Oct. 22, in the first of her appearances in Charles Frohman's stage successes in motion pictures, "The Unforeseen," a five-reel drama.

William Russell comes to the screen on the same date in "The Sea Master," a red-blooded drama of Barbary coast and the sea.

The sixth chapter of "The Lost Express," Helen Holmes's latest photoplay, is released Oct. 22.

The week's schedule includes two comedies, both one-reelers, "And Along Came Mary," starring Billie Rhodes, and "Jerry's Soft Snap," starring George Ovey. The list carries two topical, Mutual Weekly and Reel Life.

CAMPAIGN FOR EXHIBITOR

Paramount Publicity Is Designed to Attract Public to Theaters

Paramount's campaign on its first serial, "Who Is Number One?" is unique in that it is built with one purpose in view—to get big business for every exhibitor who shows the picture. All of Paramount's activities have been with that one objective.

Paramount has proceeded upon the theory that the exhibitor must be assured that "Who Is Number One?" will be a success in his house. The billboard and newspaper campaigns have been devised entirely for the benefit of the exhibitor, scheduled so that the advertising will sell the picture to the motion picture fan. It is not arranged, like many advertising campaigns, which sell the picture to the exhibitor and then leave to him the task of making the picture a success in his theater. Paramount's campaign follows up throughout the run of the serial.

AT THE STRAND

For the sixth week of the popular afternoon Symphony Concerts, which commenced Monday at the Strand Theater, Adriano Ariani has prepared an attractive and varied program of symphonic works by composers of the old and modern school. The soloists for the week are Rosa Lind, soprano, who sings Tchaikowsky's "Joan d'Arc," and Herbert Waterous, basso, rendering "The Two Grenadiers," and "Annie Laurie"; Arthur Depew and Ralph H. Brigham, organists. Billie Burke is seen in a photo-dramatic adaptation of the popular stage success, "Arms and the Girl," by Grant Stewart and Robert Baker. In this interesting play Miss Burke portrays the role of an American girl who finds herself stranded in Belgium at the beginning of the present European war, and innocently exchanges her passport with a Russian girl—a spy. A scenic and an educational study of exceptional beauty also are shown: "A Corner of Morvan," revealing this beautiful French city before the war, and "Our Game Birds." Both of these pictures are in natural colors. Victor Moore, the popular fun-maker, appears in his latest comedy, entitled "Home Defense." The Topical Review also is shown.

FIFTH FAIRBANKS FILM

Director Emerson and Star Are Making "Reaching for the Moon"

With twenty-five sets completed and ready for action, Director John Emerson has started the West coast production on the fifth Douglas Fairbanks-Artcraft release, "Reaching for the Moon."

A number of scenes take place in Italy, and special costumes were made for every member of the cast. A fencing instructor has been spending twelve hours a day for the past week at the Fairbanks studio, teaching the players how to properly handle foils, which gives promise of some exciting incidents in this new Artcraft photoplay.

Fairbanks plays a part that runs the gamut of possibilities. He has serious moments, brilliant comedy reliefs, delightful romantic touches, new stunts and a screen fight that is calculated to create a sensation. His supporting cast principally includes Frank Campeau, Eileen Percy and Eugene Ormonde.

WORLD PICTURES BRADY-PAGE

WILLIAM A. BRADY,
Director General.

WORLD-PICTURES
present

ETHEL CLAYTON

in

"The Dormant Power"

Story by Florence C. Bolles
Directed by Travers Vale

OCTOBER 20, 1917

THE DRAMATIC MIRROR

23

WEST COAST PRODUCERS ACTIVE

Albert Palm Signs New Contract with Famous Players-Lasky —Julian Eltinge Shows Versatility

By MABEL CONDON.

Los Angeles, Cal. (Special).—President Hiram Abrams, of the Paramount, and the general manager of that producing company, B. P. Schulberg, are speeding eastward, such speed being punctuated by visits to all Paramount exhibitors between Los Angeles and New York.

Albert Palm, superintendent of the Lasky laboratory since the construction of that building, has signed a new two-years' contract with the Famous Players-Lasky Corporation.

During last week's convention of Pacific Coast hotel managers held at Santa Barbara, said managers were the guests of the American Film Company at the making of scenes by William Russell and Director Edward Sioman in a set at the American studio patterned after the hotel lobby of one of New York's great hosteries.

Lois Weber was the guest of Helen Holmes one day last week at the Signal studios, where Miss Holmes initiated Miss Weber into the mysteries of a locomotive and other railroad equipment.

Theda Bara is completing her scenes in the Fox feature "Du Barry" and expects to return to New York very shortly.

Off to Camp Lewis

Sidney Alvier, Edward Sioman's assistant director, together with Walter Long, carpenter foreman, and Joe Dondero, of the mechanical staff of the American Film studio, left with the second contingent of Santa Barbara boys for Camp Lewis, American Lake, Washington.

Gloria Swanson and Bobbie Vernon, two of the Mack Bennett fun makers, have been engaged by Henry Lehrman to be featured in the William Fox Sunshine Comedies. Both players are exceptionally clever, Miss Swanson being one of the very prettiest girls on the screen.

Julian Eltinge proved that feminine impersonation is by no means the limit of his accomplishments when, one recent day at the Lasky studio Mr. Eltinge rode a bucking pony, staying with the animal throughout the performance.

Vivian Martin is vacationing at San Francisco, and Seanne Hayakawa and his wife, Tsuru Aoki, are spending a month of leisure in the mountains.

Marin Sais is the new leading woman to play opposite Tom Mix in five-reel western Fox dramas.

The George Melford company, which has Wallace Reid and Anna Little as its principals, is up at Bear Valley filming the exterior scenes of Frank H. Spearman's book, "Nan of Music Mountain."

C. B. De Mille is in the wilds of some California mountains shooting big game. Only his secretary, Gladys Rosson, knows his whereabouts and this only for the purpose of an occasional important wire.

James J. Tynan, who so successfully publicized Roscoe Arbuckle into New York, is now in charge of the publicity at the Signal Film studios.

Mary Miles Minter accepted the invitation of Exhibitor Rex W. Midgley to make a personal appearance at his American theater in Oakland, Cal. Miss Minter and her company under Henry King's direction, have just returned from San Francisco, after ten days of work up there.

Gottschalk Engaged

Louis Gottschalk has been engaged by the Lasky Company, upon the recommendation of Studio General Manager M. E. Hoffman, to supervise the musical scores for pictures made at the Lasky Hollywood studio.

George Stone has joined the ranks of the Fox kiddies and will have as his leading woman, little Gertrude Messinger, known on the Fox lot as "the littlest girl."

A. Carlos, manager of the Western Fox studios, has gone to New York.

H. O. Davis also was a passenger on a fast bound Eastern train this week.

Director James Horne has begun the production of a new serial, "The Bull's Eye," at Universal City. It features Eddie Polo, with Vivian Reed, Ray Harford, Hal Cooley, Frank Lanning, Billy Walsh and Noble Johnson. The story was written by Henry McRae, production manager, and prepared for the screen by Harvey Gates.

At the Vitagraph Hollywood plant, a new comedy company was put on this week under the direction of Henry Kernan. Charles Dill and Caroline Hankin are being featured in the first of the "Big V" comedies to be put on by Mr. Kernan.

Voila Vale has again been chosen to play opposite William S. Hart, who begins his third Artcraft release this week.

Anna Luther, being featured in a multiple-reel production, has returned from several days on location at Camp Baldy.

Featuring Nell Shipman

Director William Wolbert began work this week on the picture "The Eighth Great Grand Parent," which will feature Nell Shipman. George Randolph and Lillian Chester are the authors of this production.

Harold Driscoll, the twelve-year-old son of Studio Manager G. C. Driscoll of the Mensa Film Company, is playing the role of the Christ-child in the "By Super-Strategy" production now being made at the Mensa studio in Hollywood. Amy Jerome, Virginia Chester, Al Garcia, Frank Whitson and Eugene Corrie are among the principals in a large cast, which is under the direction of Howard Gaye.

Pathé



Playing in Sketch

Constance Crawley, Arthur Maude and Lamar Johnstone, all three names well known to the screen, are playing Salt Lake City this week in the Orpheum sketch, "The Actress and the Critic."

Nell Shipman began work this week at the Vitagraph Hollywood plant. She and Alfred Whitman have the leading roles in the "Eighth Great Grand Parent" production, which William Wolbert is making.

Isidore Bernstein has returned from New York, bringing with him plans for immediate work at his studio at Boyle Heights. He plans a series of twelve productions.

Roscoe Arbuckle is in town and has already begun work on a new Paramount comedy.

Philo McCullough, who has just completed an engagement at the Vitagraph studio, is playing opposite Edith Storey in a Metro feature.

MABEL CONDON COMING EAST

Mabel Condon, Minion's western representative located in Los Angeles, is on her way East for a brief stay in New York. Miss Condon is expected to arrive here about Oct. 24 and may be reached through the Minion office.

FUSION CANDIDATE SPEAKS

Judge Ransom Addresses Associated M. P. Advertisers

Judge William L. Ransom, fusion candidate for district attorney of New York, and James Quirk, publisher of Photoplay Magazine of Chicago, were the speakers last Thursday at the weekly luncheon of the Associated Motion Picture Advertisers, Inc., which was held at Keen's Chop House.

The candidate for district attorney, during his address, placed himself on record as declaring that he and the balance of the fusion ticket in New York City depended largely upon the motion picture exhibitors of the greater city to make the election of the ticket sure. He explained that by declaring that the motion picture is the greatest vehicle for propaganda because it reaches persons that may be reached in no other way.

THREE MORE ADE FABLES

The work of producing the new series of Essanay-George Ade "Fables in Slang" for release through General Film Company, has reached a well advanced stage. In addition to the six subjects already announced, Essanay has completed three new subjects for current release. In the meantime these sprightly comedies, issued in two reels, continue to demonstrate their worth as box-office attractions, and are being booked with a liberality that is surprising. Many large theaters have made arrangements to feature each of the twelve pictures for runs of from two to six days, and are finding these comedies an admirable asset in enlisted the support of the fans. The new subjects announced in the second half of the series are: "The Fable of All That Triangle Stuff as Sized Up by the Men Ticket," "The Fable of the Film Fed Family," and "The Fable of the Up-Lifter and His Dandy Little Opus."

Pauline Frederick is enjoying a ten days' rest before starting on a new Paramount picture. She has just completed "Mrs. Dane's Defence," which is a screen adaptation of the famous play by Sir Henry Arthur Jones.

Hundreds of exhibitors have played *seven* Pathé serials beginning with "The Perils of Pauline." These men know that Pathé serials are real business getters. That's why they have booked

The SEVEN PEARLS

with MOLLIE KING AND CREIGHTON HALE

Produced by Astor

Written by Charles W. Goddard, the famous playwright

"We have played all of the Pathé Serials, and find them all A1 attractions. We have full confidence in them as business getters. Enclosed find check for 'Seven Pearls'."

O. J. Lambotte, Mgr.
Temple Theatre Co., Mishawaka, Ind.



Perfection Pictures



Did You Ever Tell a Fib?
BRYANT WASHBURN
and
VIRGINIA VALLI
in
"The Fibbers"

present a veritable comedy of errors, which nearly resulted in a tragedy, through telling just little white ones. Full of laughs and a touch of pathos.

Screen time 65 minutes
By James W. Adams

Distributed through George Kleine System



E. S. C.

1233 Argyle Street, Chicago



How Do You Look on the Screen?

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GRIFFITH

OCTOBER RELEASES
"THE LOVE DOCTOR" and
"WHO GOES THERE".
VITAGRAPH

BURTON KING

DIRECTING

FRANK KEENAN and ROBT. EDESON
in THE PUBLIC DEFENDER

ANNOUNCEMENT

HAMPTON DEL RUTH
EDITOR AND PRODUCTION MANAGER
MACK SENNETT---COMEDIES

TOM TERRISS

DIRECTING ALICE JOYCE

In Robert J. Chambers' Prize Story, "THE FETTERED WOMAN"

NINE NEW FIRMS ARE INCORPORATED

Recently Formed Picture Companies Show Favorable Conditions in New York State—Capitalization of \$972,500

ALBANY, N. Y. (Special).—Nine recently organised corporations, formed to engage in the theatrical and motion picture business, were incorporated with the Secretary of State during the past week.

The new enterprises have a total capitalization of \$972,500 and with the exception of the West Point Film Company of Utica, N. Y., all of the firms are located in New York City.

The largest is the Finance, Exploration and Development Corporation of America, with a capital of \$500,000.

Gus Hill and George H. Nicolai are named as stockholders of the Masol Productions Company, which is authorized to conduct a general theatrical business.

The First National Exchange, having a capital of \$90,000, has been granted a charter by the state. One of the principal stockholders is Samuel L. Rothapfel of New York City.

Robert Rubin is a subscriber to the capital stock of the Kansas City Machine and Supply Company which proposes to manufacture motion picture machines and operate theaters.

A complete list of the new concerns follows:

Oriole Film Corporation, New York City. To provide for the production of theatrical, motion picture and vaudeville attractions. Capital, \$200,000. Directors: Henry M. C. Woolf, Martin F. Warr, and George Walter, 363 West 120th street, New York City.

Masol Productions Company, New York City. To engage in all branches of the theatrical business. Capital, \$5,000. Directors: George H. Nicolai, Howard P. Kinsey, and Gus Hill, 701 Seventh avenue, New York City.

Hesperia Films Company, New York City. To produce and present motion picture films of various kinds. Capital, \$100,000. Directors: Frank Cantini, Joseph Cartry, and William H. O'Neill, 41 East 11th street, New York City.

Baa Baa Black Sheep Company, New York City.

RAVER'S "PUBLIC DEFENDER" IN DEMAND

Civic Betterment Leagues and Exhibitors Write for Particulars Concerning Method of Distribution

Harry Raver has received many offers for his big screen production, "The Public Defender," since it was shown recently at the Hotel Astor. Inquiries as to the method of distribution to be employed in marketing "The Public Defender" have been coming into the Raver offices daily since the premiere in the form of letters, telegrams and, in several instances, cablesgrams.

Mr. Raver has several propositions under consideration and will shortly make an announcement with respect to how "The Public Defender" will reach the theater-going public. While the picture is scarcely a week out of the laboratory, over two hundred

dred requests from civic betterment leagues and kindred organizations have been received asking that it be shown in their towns and cities. These organizations feel that "The Public Defender," according to what they state in their letters, will do a great deal to create a better understanding of the movement which has resulted in the establishment of twenty odd public defenders in the United States.

In addition to the serious purpose contained in "The Public Defender," it is said to be a particularly entertaining drama. Its cast includes Alma Hanlon, Frank Keenan, Robert Edeson and other players of equal repute and drawing powers.

WORKING ON SECOND LILLIAN WALKER PICTURE

Unusual Night Effects Are Promised in Revier's Production of "The Grain of Dust"

The Ogden Pictures Corporation, which lately completed its initial Lillian Walker production, "The Lust of the Ages," now being exploited on a state rights basis, is now actively engaged in the filming of its second Walker production, "The Grain of Dust," adapted from the novel of the same name, written by the late David Graham Phillips.

Harry Revier, producing director of the Ogden Pictures Corporation, is bending every effort toward new and original effects. The production will be repeated with night scenes. For three nights the company

has been working on exterior locations, employed in which were not less than 180 high-powered arc lamps. The cast, exclusive of extras and bits, calls for nineteen principals, and it is predicted by the officials of the Ogden Corporation that "The Grain of Dust" will prove one of the most pretentious modern society dramas ever staged.

Every character used in the book as written by Mr. Phillips is employed in the photodrama. It is expected that "The Grain of Dust" will be completed, ready for release, about Nov. 1.

NOTES OF THE TRADE

David Davidson, a member of the art staff in the advertising department of Greater Vitagraph, is the latest member of the organization to be drafted for the fighting ranks of Uncle Sam. Mr. Davidson has made application for a place in the First Camouflage Division of the United States Army.

Through the publicity department of the Aircraft Pictures Corporation, Doug Fairbanks last week announced that Ruth Allen, connected with his scenario staff for several months past, has been promoted to editor of this department, which includes as writers Anita Loos and Keene Thompson.

Joseph A. Gagnier, one of the best known film men in eastern Canada, has been appointed manager of the Montreal branch of the Greater Vitagraph distributing organization, succeeding A. L. Gorman. Mr. Gagnier has been with the Vitagraph forces for eight months. He is a former exhibitor.

Two of Universal's leading comedians may soon be called upon to do some real honest-to-goodness shooting under the auspices of the Stars and Stripes. They are William Francey and Milton Sims, leading fun-makers of the Joker comedy companies. Both were called in the selective draft, and both, when examined last week, were passed by the medical examining board.

PAULINE CURLEY ENGAGED

Pauline Curley has been engaged by Fred J. Balshofer as leading support to Harold Lockwood in the forthcoming Metro-York production, "Love Me for Myself Alone," a screen version of Francis Perry Elliott's story of the same name, published in Smith's Magazine. She will have the part of the "wonder girl," Beatrice Forsythe.

Miss Curley has recently won approval as the Princess Irene in the Brenon production, "The Fall of the Romanoffs." She has also appeared in numerous Triangle, Fox, Famous Players, Pathé, Reliance, and Pilot features.



NEW NAME FOR GROWING LEAGUE

Will Henceforth Be Known as
the United Exchanges,
Inc.

At the meeting of the Exhibitors' Cooperative League held on Thursday, Oct. 11, at the Hotel Astor, it was decided to change the name of the new organization to "The United Exchanges, Inc." This change was made at the behest of the majority of exhibitors and exchangers present in the belief that the new title more nearly approximates the aims of the recently formed combination.

Immediately following the adjournment of the meeting at the Astor the following were appointed for temporary tenure of office, pending a final meeting on Thursday, Oct. 25: David A. Lourie, of Boston, Mass., temporary chairman; L. C. Card, of Newark, N. J., temporary treasurer.

The meeting was well attended by representative film men from all parts of the country, and the list of membership to be made public, immediately following the gathering on Oct. 25, will embrace prominent exchangers and exhibitors from coast to coast.

"THE JUDGMENT HOUSE"

Blackton's Production of Parker's Novel Has Distinguished Cast

The expression, "an all-star cast," is one that is frequently abused to a considerable extent, but in the case of "The Judgment House," Sir Gilbert Parker's novel of Boer War days, filmed by J. Stuart Blackton for Paramount, it may be used with all sincerity.

For example, Conway Tearle plays the role of Ian Stafford, and Rudyard Byng is portrayed by Wilfred Lucas. Tearle will also appear in the next Parker picture—"The World for Sale." He has had an enviable stage career with many of the leading players, and in films has appeared in many successful productions, including "The Common Law," "The Foolish Virgin" etc.

Violet Heming, the talented English actress, has the leading feminine role in "The Judgment House," that of Jasmine Grenfell; and in the minor roles are a number of excellent players, while the extra lists required hundreds of people for the battle scenes and the London society ensembles.

CAVALIERI LEAVES STUDIO
Prima Donna Completes Scenes in "The Eternal Temptress"

Lina Cavalieri, internationally famed beauty, prima donna of world-wide reputation, and now a star of Paramount productions, has finished the portion of "The Eternal Temptress," her first Paramount film, in which she appears, and has departed from the studio at Fort Lee. Director Emile Chautard is now completing the other scenes which make up the photodrama, principally street scenes in Venice and the poorer quarters of Rome.

After passing the Church of San Marco, which has been reproduced in the studio lot, a turn of the corner presents a disreputable district, with washing of every kind and color flapping in the breeze, children playing in sand heaps, peddlers, washermen, cobblers, vegetable dealers and dozens of garrulous denizens at every hand. The setting is one of the most effective that has ever been devised. Because it is a common enough scene, the difficulty of making it accurate was no less great. Even the heaps of refuse, without which no poor quarter in a Latin city would be complete, are reproduced.

These scenes, too, will form only a small part of the completed photoplay, which concerns the life of a beautiful if notorious woman, and a great many of the settings are extremely beautiful, including the interior of Venetian palazzos, etc. Lina Cavalieri, with the beauty of a goddess, and the animation which is an accompaniment of her Latin temperament, will, it is said, create a veritable sensation in her first Paramount picture.

ADDED TO VITAGRAPH CAST

Among the new players who have been added to casts of Greater Vitagraph Blue Ribbon features in the last week are Gladys Leslie and Grace Darmond. Miss Leslie, formerly with Thanhouser, is to be seen in support of Harry Morey in "His Own People," and Miss Darmond will appear with Earle Williams in "The Hillman." Miss Darmond, who received her training on the legitimate stage, was last seen in Astoria productions.

INITIAL OFFERING DRAWS

At the New York headquarters of the Artcraft Pictures Corporation, last week, Walter E. Greene, president of that concern, expressed great satisfaction over the manner in which the initial William S. Hart production, "The Narrow Trail," is booking all over the country. "Reports from our exchanges on the large number of bookings on the first Artcraft photoplay prove the popularity of this famous star," said Mr. Greene. "In William S. Hart, Artcraft offers another star of rare drawing powers from a box-office standpoint, which fact is readily appreciated by exhibitors everywhere in the country."

Herbert Brenon's "Empty Pockets"

by Rupert Hughes

with a notable Brenon Cast
will be a screen-story of the
swiftest and most dramatic
novel of New York
life ever written.



Bert Lytell
as
Dr. Worthing

The
Exhibitor
Knows

Mr. Herbert Brenon,
Author of "Empty Pockets,"
to Mr. Lytell

Or all the publicity matter coming to my desk there is none that gives me as much pleasure as that sent out by yourself and responsible for his production and then giving him the credit. We have played all your productions up to the date and shall never forget that ours old classic made abroad "Invincible." Three of four of these productions and there ago and it went very well. Now, of course, the name of Brenon would be enough to feature it in all our advertising or show, that your name will draw just as well if not better than the Stars.

We are much interested in "The Fall of the Romanoffs," Will you kindly advise us when you know who is to be the purchaser in this territory.

With kind personal regards and wishing you the best of success in your coming venture,

Sincerely yours,

Herb. Brenon

NILES WELCH

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DIRECTOR

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AMERICAN FILM CO.
Santa Barbara, Cal.

GAIL KANE

American Film Co.

Santa Barbara, Cal.

CHESTER BARNETT

IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

ADELE LANE | **Edward Jose**

Address care DRAMATIC MIRROR.

The New Service Bureau of the National Association of The Motion Picture Industry Abolishes Agency and Commission Abuses for Artists, Directors, Assistants, Cameramen and All Other Workers in Motion Pictures.

No longer is it necessary for those seeking employment of producers or distributors of motion pictures to pay exorbitant or double commissions or put up with any of the evils which have caused them loss and annoyance in the past.

Through this Service Bureau you may register without cost and one registration will be known to the entire industry, and each member of the Association will utilize the Service Bureau in quest of future employees, players, artists and technical aids.

The Service Bureau Ends All of the Abuses and Humiliations to which Players and other Employment Seekers Have Been Subjected.

The Service Bureau will do away with the granting of special favors to agents; of the payment of extra commissions, the insults suffered by feminine artists, and the unscrupulous casting and employment agencies operated outside the control of producing companies.

It is important that all artists and those seeking employment remember that all of the important producing and distributing companies will seek their employees through the Service Bureau beginning Monday, Oct. 15.

**Suite 320-321 Longacre Building
1476 Broadway, New York**

The following companies are members of the National Association and active participants in the operation of the Service Bureau:

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ARROW FILM CORP.
ARTCRAFT PICTURES CORP.
ASTRA FILM CORP.
BALBOA AMUSE. PROD. CO.
BRAY STUDIOS, INC.
CHARTERS FEATURES
CORONA CINEMA CO.
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CRYSTAL FILM CO.
E. I. S. MOTION PICTURE CORP.
ERBOGRAPH CO.
EVANS FILM MFG. CO.
FAMOUS PLAYERS-LASKY CORP.
FOX FILM CORP.
FROMAN AMUSEMENT CORP.
GAUMONT COMPANY
GOLDWYN DISTRIBUTING CORP.
GOLDWYN PICTURES CORP.
D. W. GRIFFITH ENTERPRISES
THOS. H. INCE
INTERNATIONAL FILM SERVICE
IVAN FILM PRODUCTIONS
INTEROCHEAN FILM CORP.

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JESSE L. LASKY FEATURE PLAY CO.
L. K. O. MOTION PICTURE CORP.
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HARRY RAFF
ROTHACKER FILM MFG. CO.
SANGER PICTURE PLAYS CORP.
NORMA TALMADGE FILM CORP.
SELIG POLYSCOPE CO.
LEWIS J. SELZENICK ENTERPRISES
SUBMARINE FILM CORP.
THANHOUSER FILM CORP.
TRIANGLE DISTRIBUTING CORP.
UNIVERSAL FILM MFG. CO.
WHARTON, INC.
VITAGRAPH CO. OF AMERICA
VITAGRAPH V. L. B. E.
U. S. MOTION PICTURE CORP.
WORLD FILM CORP.

Tom Forman, who has done such clever work in recent Paramount pictures, took the examination for the rank of non-commissioned officer in the Coast Artillery, Federal Reserve, in which he enlisted some time ago, and passed with a rating of

ninety-two per cent. Forman is already a private of the first-class with special rating as a gunner. He seems to be hitting the bull's eye with the same accuracy which marked his hitting of the popular fancy as a screen player.

PHOTOPLAY FEATURES

PARAMOUNT
The Countess Charming, Julian Eltinge, Sept. 24.
Bob's Diary, Marguerite Clark, Sept. 24.
The Ghost House, Louise Huff, Jack Pickford, Oct. 1.
Arms and the Girl, Billie Burke, Oct. 8.
The Trouble Buster, Vivian Martin, Oct. 8.
The Call of the East, Sessue Hayakawa, Oct. 15.
The Son of His Father, Charles Ray, Oct. 22.
The Price Mark, Dorothy Dalton, Oct. 22.

ASTORIA

Rebecca of Sunnybrook Farm, Mary Pickford, Sept. 3.
Barbary Sheep, Eddie Ferguson, Sept. 16.
The Man from Painted Post, Douglas Fairbanks, Oct. 1.
The Narrow Trail, William S. Hart, Oct. 8.
The Woman God Forgot, Geraldine Farrar, Oct. 22.

GOLDWYN

Fighting Odds, Maxine Elliott, Oct. 7.
The Spreading Dawn, Jane Cowl, Oct. 4.
Sunshine Alley, Mae Marsh, Nov. 4.
John of Pittsburgh, Mabel Normand, Nov. 18.
GREATHER VITAGRAPH
Princess of Park Row, Mildred Manning, Wallace MacDonald, Oct. 1.
The Love Doctor, Barrie Williams, Corinne Griffith, Oct. 8.
Dead Shot Baker, William Duncan, Carol Holloway, Oct. 10.
The Bottom of the Well, Adele De Garte, Evert Overton, Oct. 22.
The Flaming Ones, Mary Anderson, Alfred Whitman, Oct. 25.
The Fettered Woman, Alice Joyce, Webster Campbell, Nov. 5.
I Will Repay, Corinne Griffith, Mary Maurice, William Dunn, Nov. 12.

TRIANGLE

Flying Colors, William Desmond, Sept. 23.
Devil Dodge, Roy Stewart, Sept. 23.
Broadway, Arizona, Olive Thomas, Sept. 20.
The Tar Heel Warrior, Walt Whitman, Sept. 20.
Ashes of Hope, Belle Bennett, Oct. 7.
A Phantom Husband, Ruth Stonehouse, Oct. 7.
One Shot Boss, Roy Stewart, Oct. 14.
Wild Sumac, Margery Wilson, Oct. 14.
The Firefly of Tough Luck, Alma Ruben, Oct. 21.
Cassidy, Triangle Players, Oct. 21.
Doing Her Bit, Ruth Stonehouse, Oct. 25.
The Stainless Barrier, Triangle Players, Oct. 25.

PATHE GOLD BOOSTER

THANHOUSER
War and the Woman, Florence La Badie, Sept. 9.
Under False Colors, Frederick Ward, Jeanne Eagels, Sept. 23.
The Heart of Ezra Greer, Frederick Ward, Leila Frost, Oct. 7.
The Torture of Silence, Mrs. Emmy Linn, V. Genier, Oct. 14.

LASILDA

Captain Kiddo, Baby Marie Osborne, Aug. 6.
Tears and Smiles, Baby Marie Osborne, Sept. 2.

HEPWORTH

Iris, Alma Taylor, Henry Alvey, Stuart Rose, Aug. 26.
ARTHA
The Angel Factory, Antonio Moreno, Sept. 16.

A TRAIL

A Crooked Romance, Gladys Hulette, Sept. 30.
Stranded in Arcady, Mrs. Vernon Castle, Elliott Dexter, Oct. 14.

BRENON PRODUCTIONS

The Lone Wolf, The Fall of the Romanoffs, Emphy Pockets.

GENERAL FILM

The Defeat of the City, J. Frank Glendon, Sept. 1.
Blind Man's Holiday, Carlton King, Sept. 15.

The Duplicity of Hargraves, Charles Kent, Sept. 29.
Dry Valley Jackson, Carlton King, Oct. 13.

JAXON

Strike, George Le Guere, Pokes and Jabs Comedies.

FALCON

The Phantom Shot Gun, R. Henry Grey, Sept. 7.
A Man of His Word, Henry A. Ainley, Sept. 14.

SOUTHERN PRIDE

The Secret of Black Mountain, Voia Vale, Sept. 21.
The Climber, Henry King, Sept. 28.

MUTUAL

Hands of Sacrifice, William Russell, Sept. 24.

THE RUNAWAY

Julia Sanderson, Sept. 24.

HER COUNTRY'S CALL

Mary Miles Minter, Oct. 1.

QUEEN X.

Edna Goodrich, Oct. 1.

THE PHANTOM SHOT GUN

R. Henry Grey, Sept. 7.

A MAN OF HIS WORD

Henry A. Ainley, Sept. 14.

THE SECRET OF BLACK MOUNTAIN

Voia Vale, Sept. 21.

THE CLIMBER

Henry King, Sept. 28.

THE FIGHTING TRAIL

R. Henry Grey, Sept. 7.

THE STANDS OF DOOM

William Duncan, Carol Hallaway, Oct. 29.

THE BRIDGE OF DEATH

Juliette Day, Oct. 16.

The Sea Master, William Russell, Oct. 23.
The Unforeseen, Olive Tell, Oct. 23.
Peggy Leads the Way, Mary Miles Minter, Oct. 23.
A Daughter of Maryland, Edna Goodrich, Oct. 23.

BUTTERFLY

The Little Pirate, Zee Ras, Gretchen Hartman, Sept. 10.
The Spindle of Life, Neva Gerber, Ben Wilson, Sept. 17.

The Secret, Harry Carey, Judith Sterling, Oct. 1.
The Girl Who Won Out, Violet McMillan, Oct. 8.
'49 '78, Donn Drew, Joe Gandy, Oct. 15.

A Married Man, Harry Carey, Molly Malone, Oct. 26.

ART DRAMAS, INC.

APOLLO
When You and I Were Young, Anna Hanlon, July 31.
U. S. AMUSEMENT CORP.
Think It Over, Catherine Calvert, Aug. 13.
Behind the Mask, Catherine Calvert, Sept. 3.

VAN DYKE
Pug of the Sea, Jean Borthen, Sept. 17.
ERBOGRAPH
The Little Samaritan, Marian Swaine, Aug. 27.

HORSEY
Blood of His Fathers, Crane Wilbur, Sept. 10.
Unto the End, Crane Wilbur, Oct. 8.

METRO

ROLFE
The Greatest Power, Ethel Barrymore, June 25.

TORKE
Under Handicap, Harold Lockwood, Sept. 1.
Paradise Garden, Harold Lockwood, Oct. 1.

METRO PICTURES CORP.
The Lifted Veil, Ethel Barrymore, Sept. 16.
Their Compact, Francis X. Bushman, Beverly Bayne, Sept. 17.

The Silent Sellers, Madame Petrova, Sept. 24.
Life's Whirlpool, Ethel Barrymore, Oct. 8.
The Adopted Son, Francis X. Bushman, Beverly Bayne, Oct. 15.
More Truth than Poetry, Madame Petrova, Oct. 22.

STATE RIGHTS AND INDEPENDENT ARROW
The Decimator, Derwent Hall Cain.

GOLDWYN NEW YORK

The Manxman.

CARDINAL

Joan the Woman, Geraldine Farrar.

CHARACTER FEATURES, The Lincoln Cycle, Benjamin Chaplin.

GENERAL ENTERPRISES, INC.
The Warrior, Maciste.

PROHMAN
The Witching Hour, Audrey C. Smith; Jack Sherill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

WILLIAMSON BROS.
Submarine Eyes.

B. B. MOSS
The Power of Evil, Margaret Nichols.

The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

UNIVERSAL
Idi's Wives
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMoore, Leah Baird.

Robinson Crusoe, Robert Leonard, Margarita Fischer.

Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Carlotte Lives.

SERIALS
The Fatal Ring (13th), A Dash for Arabia, Pearl White, Earle Fox, Sept. 30.

The Silver Pearl (4th), Amid the Clouds, Mollie King, Creighton Hale, Leon Barry, Oct. 7.

MUTUAL
The Lost Express (5th), In Deep Water, Helen Holmes, Oct. 15.

VITAGRAPH
The Fighting Trail (7th), The Stands of Doom, William Duncan, Carol Hallaway, Oct. 29. (9th) The Bridge of Death, Nov. 5.

**TIME FAVORABLE
FOR FILM RELEASE**
Herman Becker Decides to
Market "Who's Your
Neighbor?"

"S. Rankin Drew's 'Who's Your Neighbor?' was shown to the trade press immediately upon its compilation," said Herman Becker, general manager of Master Drama Features, Inc., who own the World rights, "but in view of what we thought would be a slight depression through war conditions I decided to hold the film for territorial sale until Winter. But I guessed wrong. Amusement conditions as a whole have never been so good as right now and it would be a mere waste of time to keep a big picture longer off the market."

"I have a right to speak of amusement conditions as a whole. My interests are not only picture ones but I produce for vaudeville also. The latter connection showed me just what the theaters are doing. A demand for my acts set in. 'Time' suddenly seemed easy to fill. And it was easy to fill, for the houses felt a freshened public patronage, due no doubt to the desire of the people to bear their war burdens better."

"Reports from my acts showed that in every district played, the theaters were being better patronized. I believe that the English showed the same reaction to entertainment after they went into the war, but that the theaters did no markedly better business until a full year after the outbreak of the war. Here it has been different, for the public showed the desire of theatrical relaxation almost immediately."

Actuated by the facts on hand, Mr. Becker has already opened the Winter sales campaign of "Who's Your Neighbor?" and in his sales literature phrases from the New York Dramatic Misses criticism are prominently quoted.

Already, Washington, Nevada, Oregon, California, Arizona, Colorado, New Mexico, Utah, Wyoming, Idaho, Montana, Northern New Jersey have been closed and deals are pending on New York, Southern New Jersey, Pennsylvania, Mexico, Porto Rico, and several South American countries. The American popularity of the picture is indicated in the endorsement of Robert W. Hebbard, reformer and secretary of the New York Committee of Twelve, to the effect that the country would be better off if the people "took more interest in their neighbors and found out for themselves just who and what they are!" Similar endorsements have been given by other prominent Americans.

OPPOSE WAR TAX
Moving Picture Proprietors of Vancouver
to Fight Measure

The moving picture proprietors of Vancouver have organized against the new government tax and have instructed their attorney, Sir Charles Hibbert Tupper, K. C., to write to the attorney general stating that they will pay the tax under protest and that they intend to fight the matter through to the supreme court of Canada, if necessary. They base their protest on the ground that the tax is indirect taxation, and as such is in direct contravention to the British North America Act. They claim the tax is not a war tax, but that it is simply a tax to fatten the coffers of the provincial government. The title of "war" tax is a misnomer, they declare, and is misleading the public. The money does not go into any war measure or expenditure, but goes into provincial revenue.

ENDORSE BOY PICTURES
Bobby Connelly Series Considered Ideal
for Children's Entertainment

The National Board of Review and the National Committee for Better Films, in cooperation with Marcus Loew, have endorsed the Bobby Connelly Series, produced by Greater Vitagraph, as the ideal feature for children's entertainment, according to a statement by N. T. Granlund, of the Loew Enterprises, Inc. He says that the pictures were recommended to Mr. Loew by the National Board as the best for children's matinees, and Mr. Loew has made them the feature of the Saturday morning matinees for youngsters in New Rochelle, N. Y.

Mr. Granlund's letter was sent in conjunction with a request that little Bobby be permitted to appear at the Loew Theater in New Rochelle and meet the kiddies of the town. This was granted and Bobby motored there last Saturday.

ELECTRIC LIGHT STUDIO

Work was begun last week on the construction of another electric light studio at Universal City. When this building is completed there will be three similar studios at the film capital. Unlike the others the new structure will be built entirely of wood and there will be 125,000 feet of lumber in the building. Its hundred-foot trusses have been designed to carry heavy loads and experiments made with them indicate that automobiles can be suspended from the trusses without their weight affecting them in the least.

The new electric light studio will be one hundred feet wide and three hundred feet long, just one hundred feet shorter than the largest studio where the directors work at night and in inclement weather.



ERNEST SHIPMAN

*Representative for
Independent Producers*

REMOVAL NOTICE

Permanent offices now located at
17 West 44th Street (Just off Fifth
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trunk line now being installed—
ask "information" temporarily)

Now ably equipped to carry on a most active
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HOME PROTECTION
Drama Illustrating the Danger of Mixing
Domesticity and Business

A drama that hits hard at the heterogeneity of the American introduction, and illustrates in most effective fashion the folly of inviting casual business acquaintances home to dinner is "Her Second Husband," by Hamilton Smith, in which Edna Goodrich is to star. The author of this play, who also wrote "The Vampire," "The Chests of Fortune," "Girl Detective," "Mysteries of the Grand Hotel," and many other well known film dramas, had Miss Goodrich in mind for the star part when he began this portrayal, which is intended to show the folly of compelling a wife to receive in her home on terms of social

familiarity, the acquaintances of her husband to whom he desires her to be nice "for business reasons."

COVERING THE WORLD

It will soon be possible for Paramount Pictures Corporation to paraphrase England's famous saying, and declare that "the sun never sets on Paramount Pictures." During the travel itinerary of the past Summer, Louis Francis Brown, General Manager of the various Burton Holmes enterprises, discovered that Paramount-Burton Holmes Travel Pictures had achieved popularity in such outlying territory as Honolulu and in Juneau, Alaska—the one on the extreme south, the other in the extreme north. In both these cities Paramount Pictures are seen regularly.

GIVES O. HENRY BOOKS

One of the merchandising helps employed by many General Film exhibitors, and most recently by the Imperial Theater in Montreal, is to offer a de luxe edition of the O. Henry books in connection with the showing of O. Henry pictures.

Various plans are utilized in making the competition for the books an aid to attendance. The method adopted by Manager Golding is one of the best, and also does away with any element of lottery or chance. The award is made for the best essay on the place in literature occupied by O. Henry. The contest is open to the public, and there is co-operation between the theater and a leading down-town bookseller. Considerable newspaper publicity was won by the Montreal contest because of its educational value.

ACTIVITIES OF THE WEEK IN THEATRICAL WORLD

ACTORS' EQUITY ASS'N

Society to Print Classified Lists of All Players Out of Engagements

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



Frederick Annerly, Helen Blair, Mona Bruns, Harold Crane, Joseph Cahan, Sheridan G. Davidson, Leon Gordon, Louise Hamilton, Muriel V. Hudson, Nichols Joy, Ethel June La Rose, William E. La Rose, Helen Lee, Helen Stewart, Edmund Roberts, Walter Shannon, Helen Shipman, Robert Strange, Anna Sykes, Joseph Stayton, George Howell, and Geraldine O'Brien Morris.

We are much impressed by the report that at the last meeting of the contract committees some of the managers present suggested that the A. E. A. should print classified lists of all members out of engagements and mail them to the managers' offices from week to week. The Council has taken steps to establish this practice.

A member has written us declaring he will not pay the dues which he owes until the Association shall have collected a debt for him.

It happens that the debtor in this case is a notoriously bad one. In fact he is so unwilling to face his creditors that the process servers of New York have him marked and will not try to reach him for less than over three times their usual fee. Our attorneys have not abandoned the case, but even if they had found it advisable to do so we should still feel that the claimant member's attitude is unreasonable. The A. E. A. does not expect to make all men forever honest—nor can it banish insolvency from the business world. But the N. M. P. A. and the A. E. A. together are certain to make the entire theatrical business more stable. Members should think in terms of the whole and not only of themselves before crying, "What has the A. E. A. done for me?"

Much trouble would be obviated if all actors would exercise some intelligent circumspection before accepting engagements. And if there be a large element of chance in an offer made them which they accept with their eyes open, they should take their medicine with as good grace as possible. Every engagement, however, must observe the minimum provisions of the standard contract as a matter of course. Any manager offering less is to be shunned. Otherwise all the work of the A. E. A. and N. M. P. A. will be undone.

Actors engaged by the week should not be expected to accept pay by the day. The two weeks' minimum of employment is receiving a most gratifying recognition on all sides. Everybody seems trying to be fair. We are happy.

By ORDER OF THE COUNCIL.

CORT IS BANKRUPT

Liabilities of Producer Are Estimated at \$70,000

A petition in bankruptcy has been filed against John Cort, the theatrical manager. Mr. Cort was formerly representative of Klaw and Erlanger in the Northwest and later president of John Cort, Inc., with an authorized capital of \$1,000,000.

The creditors filing the petition were Harry J. Kelly, \$13,523; Richard Bennett, Jr., \$1,661, and the Mitchell Motor Car company, \$610. Cort's liabilities are estimated at \$70,000.

JANET DUNBAR MARRIED

Janet Dunbar, who is at present playing one of the leading roles in "Lombardi, Ltd." was married Oct. 17, to Lieutenant Thorndyke Deland. The ceremony was performed in St. Agnes's Chapel, New York. Miss Dunbar was attended by Peggy Wood, and Harold R. Espy was best man. Miss Dunbar, who came from Kansas City, has been on the stage a number of years. She was David Warfield's leading woman for three seasons and was seen last year in "The Wanderer."

MIRROR MAN AT CAMP UPTON

J. Walter Thompson, of the business staff of THE MINION, left for Camp Upton, at Yaphank, L. I., on Friday, Oct. 12, where he joined the National Army as a member of the Port Richmond, S. I., quota. Mr. Thompson had been with THE MINION four years. He has two brothers who are also in the service.

AL H. WILSON IN NEW PLAY

Al H. Wilson is appearing this season in "The Irish 15th," a play by Theodore Burt Sayre.

DOLLY SISTERS IN HEADLINE PLACE

Popular Performers Offer New Material at the Palace—Conroy and Lemaire Score

The Dolly Sisters, assisted at the piano by Husband Jean Schwartz, are appearing as the headliners of a strong bill at the Palace theater this week. With only a short interim following their last appearance they are playing what might be called a return engagement. This week they are offering mostly new material and they have a complete change of wardrobe, a part of their act that has always been pleasing, to say the least.

The success of the ever-popular Conroy and Lemaire, who are presenting their amusing "The New Physician," is certain. This team has worked out its own method of burnt cork comedy and it is no exaggeration to say that it is inimitable. Another diverting portion of the program is contributed by Gertrude Vanderbilt and George Moor, reunited as a singing and

dancing team after a few months separation during which they appeared in Broadway musical attractions. Their return to vaudeville together is marked with new material, new costumes, new everything in fact. George McKay and Ottie Arding are another pair who are always welcome, on a program. They offer "All in Fun," a new act said to be the best of their long and successful career.

Edward Elmer, author of the "flash" drama that was used by Emily Ann Weiman not long ago, has written another novel playlet for vaudeville, entitled "The Notorious Delphine," which entertainingly fills the one-act sketch portion of the Palace program this week. The balance of the bill includes the Lighter Sisters and Alexander, as "The Jolly Trio" and Howard's Animal Spectacle.

FIGHTING SPECULATORS

Keith Calls on Police and Private Detectives to Aid Management

The B. F. Keith vaudeville theaters are making another strong fight against the ticket speculators who are endeavoring to take advantage of crowded houses by securing seats in advance through "diggers" and then disposing of them at a premium. At every Keith theater in Greater New York the police and private detectives have been co-operating with the house management to break up the annoying graft, which is worked with much persistence. A. Paul Keith and E. F. Albee are resolute in their determination to keep on fighting the evil. Any temporizing with speculators on the part of a Keith employee means dismissal from service. However, the patrons are asked to co-operate with the management to rid the theaters of the nuisance. Mr. Albee has said that when the public joins them and refuses to buy seats, they will be left on the hands of the speculators, who will soon tire of losing the money paid out for their purchase.

MARBURY AND MCKAY

A new alliance in the theatrical world has been formed through the partnership established between Elizabeth Marbury and Frederic McKay, who jointly intend to make a number of new musical productions. Their first will be a musical comedy written by Henry Blossom with music composed by A. Baldwin Sloane. It is entitled "We Should Worry," and following the fashion of today it is based upon the late Charles H. Hoyt's comedy, "A Texas Steer."

THEATER FOR ROOKIES

Elbert and Getchell, of Des Moines, are responsible for the Liberty Theater, now under construction at the Fort Dodge Cannonton. The theater, with a seating capacity of 8,000, will be managed by Fletcher Russell of Hampton, Ia. Mr. Russell has managed the Windsor Theater at Hampton for the past five years, and unless some disposition can be made of the Hampton house it will continue under the present management until the expiration of the present lease.

DEATHS

ELLIOTT.—Samuel Elliott, publisher, and well known in the theatrical world, died in London, England, on Oct. 4, as a result of injuries sustained when an automobile ran him down while he was crossing Trafalgar Square. It was in Mr. Elliott's publishing house that both Charles and Daniel Frohman were employed in their early years.

FORBES.—Dr. Charles Forbes, a noted scientist and inventor, and father of Mary Elizabeth Forbes, died at the age of seventy-three in the General Hospital, Rochester, on Oct. 2.

LANDRY.—Daniel F. Landry, formerly manager of the Opera House, at Lawrence, Mass., and later manager of the Empire and Salem Theaters at Salem, Mass., during the regime of Julius Cahn, died on Thursday, Oct. 4, at the home of his sister in Lawrence, Mass., after a lingering illness of five years duration. He is survived by his wife, Pauline Saxon, a vaudeville performer; two children, Robert and Marie; a brother, Chris Landry, connected with the theatrical profession in New York, and two sisters. He was born in Braintree, Mass., not quite forty years ago.

MILLAGE.—Mamie Millage, who had appeared in Irish comedy sketches, died Oct. 5 at her home, 325 West Forty-fifth Street. In private life she was Mrs. Charles B. Wilson. Her husband is an actor.

In Memorium

In memory of Boston's favorite actor,
MR. WILSON MELROSE.
Greatly beloved, deeply mourned,
Oct. 15th, 1916.
From Boston Theatregoers.

"THE BARTON MYSTERY"

Comedy-Drama in Three Acts and an Epilogue, by Walter Hackett. Produced by the Shuberts, at the Comedy Theater, Oct. 11.

| | |
|----------------------------|---------------------|
| Buckley..... | Marion Morgan |
| Ethel Standish..... | Mary Malleson |
| Dennis O'Mara..... | Thomas O'Malley |
| Phyllis Grey..... | Beatrice Pranties |
| Richard Standish, K.C..... | Henry Stanford |
| Sir Everhard Marshall..... | G. W. Anson |
| Heles Barton..... | Jane Wheatley |
| Lady Marshall..... | Charlotte Granville |
| Beverley..... | A. E. Anson |
| Harry Maitland..... | Roland Hogue |

"The Barton Mystery" is a sub-variant of "The 13th Chair." Nor is it any the less worth while. And, though the last act be weak, and the ending inconclusive, it gives assuring promise, in the unique characterization of A. E. Anson, as well as the thrilling climax of a strong third act, of a deserved, if moderate, success.

The play, which had its premiere in London with the late H. B. Irving in the principal role, opens with a murder mystery. Harry Maitland has been tried and convicted upon circumstantial evidence, of the murder of John Barton; and, on the eve of his execution, Ethel Standish and her sister Phyllis are desperately striving to find some means of proving his innocence. For Maitland, it seems, is not the person who killed Barton; and the sisters know, yet cannot divulge who did.

So into an atmosphere fraught with tensity, comes the mendicant Beverley, an inebriate mystic, who can see beyond the veil. Half charlatan and half seer, he first amuses and then astounds the Standish household by the uncanny demonstrations of his occult power. At length, upon their retirement for supper, Richard Standish, the husband of Ethel, who is equally concerned about the pending execution, lies down and falls asleep. The curtain descends, to rise immediately with the telephone ringing and Standish answering it. He learns that Mrs. Barton, wife of the murdered man, is on her way to his home to deliver over to him a letter exonerating Maitland. She does this, and in the scene which follows, implies that Ethel, Standish's wife, is aware of the real murderer's identity. This arouses the suspicions of Standish, and he subsequently wrings a confession from Ethel that it was she who killed Barton, because of an old affair with him. Standish, in a terrible fury, springs upon his wife and chokes her to death. Then, he staggers to the couch again, where he lies when he awakens to find it all a dream.

But the fateful conviction that the wife is the homicide remains, until Beverley, in the third act, conjures the unknowable and enacts in vivid pantomime upon a darkened stage, the real story of the murder. It is at the thrilling climax of the recital that Phyllis, the younger sister, breaks down in hysterical acknowledgment of the crime. She had done it, presumably, to save her honor, and is subsequently tried and acquitted.

A. E. Anson, as Beverley, gives a performance that, for richness of color and weird quality of conviction, is wholly unforgettable; while Henry Stanford contributes an excellently true portrayal of the husband.

PATCH ACQUIRES RIGHTS

Pittsburgh Manager Controls "The Man Who Stayed at Home"

William Moore Patch, the radical young Pittsburgh producer who recently established offices in the Times Building, New York, obtained as his opening offering, "The Man Who Stayed at Home," which is now in its fifth month at the Copley Theater, Boston.

News now comes of the fact that Mr. Patch has acquired country-wide rights for the play from William A. Brady, and that following its engagement in Pittsburgh, the production will be routed, under his management, to the Pacific Coast.

The company, which is now in Pittsburgh for a series of final dress rehearsals, preparatory to the opening, is comprised primarily of English players, including Alexander Onslow, George Glidens, John Burkall, Reggie Sheffield, Gordon Ruffin, Harold Vosburg, Dorothy Dorr, Edythe Latimer, Flora Sheffield, Mabel Reid, Eleanor Scott Estelle, and Mabel Archdale.

The opening of the Pitt will be attended by a large number of theatrical luminaries from New York, Washington, Baltimore and Philadelphia. It is understood that this is but the beginning of Mr. Patch's managerial activities in the theatrical field, and that plans are already under way for the presentation in Pittsburgh, and later in New York, of several important new productions.

WOODS BUYS PLAY

A. H. Woods has purchased a new play by Hilliard Booth, entitled "His Host's Wife." The piece is a farce comedy in three acts and will go into rehearsal shortly.

ROMBERG JOINS ARMY

Sigmund Romberg, composer of "Maytime" and other musical productions, has been drafted for the National Army. Mr. Romberg received notice to report Oct. 9.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

PROXY McCALL, Philadelphia.—Richard La Salle is with the Shubert Stock Company, St. Paul, Minn.

"SUBSCRIBER," Gloucester, N. J.—Mr. Griffith has not returned from abroad. His business office is in the Longacre Building, 1476 Broadway, New York City.

"REGULAR READER" Providence, R. I.—You may be able to secure the photographs from White's Studio, 1564 Broadway, New York City.

TOLERIAN, Halifax, Can.—By looking up the stock correspondence in the back numbers of THE MIRROR you will find that they contain the information you desire.

W. A. STAMFORD, Connecticut.—Theodore Friesbus is with "A Tailor-Made Man" company, now playing at the Cohan and Harris Theater, Forty-second Street and Broadway, New York City. (2) Priscilla Knowles is with the Empire Players, Salem, Mass. We have not published a picture of Miss Knowles recently.

EDWARD E. RICE TESTIMONIAL

The program of the Edward E. Rice testimonial, which will be held at Raymond Hitchcock's Forty-fourth Street Theater, on Oct. 28, will include musical episodes from "Evangeline," Henry E. Dixey in the garden scene from "Adonis," with Amelia Somerville, the original Rosetta, scene from "1492," introducing Richard Harlow as Isabella, Walter Jones as the Tramp, William T. Sloan as the Policeman, James Fennimore as the Newsboy, Marie Hilton in her Bowery song, and a large number of the original company assisting; a novelty called "The Music Master's Dream," the first presentation of the tabloid version of "The Girl from Paris," and an episode from "The Show Girl," with Frank Lalor and Katherine Hayes. The list of volunteers up to date, besides the above, include Lillian Russell, Fay Templeton, Pauline Hall, Irene Perry, Blanche Deyo, N. C. Goodwin, Jr., Annie St. Tell, Marie Nordstrom, Fred Hallen, Nellie Fuller, James J. Corbett, Knox Wilson, Bernard Granville, Leon Errol, and Raymond Hitchcock.

"SOLDIER BOY" IN BRONX

Last season's Astor Theater success, "Her Soldier Boy," came to the Bronx Opera House, week Oct. 12, and scored emphatically. Clifton Crawford, alert and highly comical in expression, aids the characterization of Teddy McLane among the best of his achievements. Elizabeth Gerely, Cyril Chadwick, Marjorie Gateson, Mabel Weeks, Forrest Huff, and Drake Warner were conspicuous in a generally capable cast.

Jules E. Goodman's latest success, "The Man Who Came Back," will be presented here, weeks of Nov. 26, and Dec. 3. Activities at the box-office indicate big business for this attraction.

IDA C. MALCOLMSON.

"GARDEN OF ALOHA" CONTINUES

Justice Stafford, of the District Supreme Court, has discharged the rule to show cause, issued at the instance of the Espadain Producing Company, Inc., of New York, to enjoin and restrain Garry McGarry, actor and producer, from presenting his pantomime play, "The Garden of Aloha," which was recently produced at Keith's Theater in Washington.

The Justice's ruling was made upon the answer of Mr. McGarry, through his attorneys, Alexander Wolf and Fulton Brylawski. Mr. McGarry states that he will continue the production of the play.

ACTORS' CHURCH ALLIANCE

The October service of the New York Chapter of the Alliance will be held next Sunday evening, Oct. 21, at the Van Nest Presbyterian Church, Morris Park and Barnes Avenues, Bronx, at 8 o'clock. The service will be conducted by the Pastor, Rev. Dr. Elsbree, and the sermon will be preached by the Rev. Walter E. Bentley, secretary, on "What the Alliance Has Tried to Do for the Theater." All members of the profession are cordially invited.

ACTRESS MISSING

Elizabeth Rosenbusch, professionally known as Beth Elliott, has been missing since Aug. 20. She is supposed to have gone to Chicago with a musical comedy company and her mother, Mrs. A. M. Rosenbusch, is anxious to know her address, which may be sent to THE MIRROR office.

WANT NAMES OF MEN IN SERVICE

The Stage Women's War Relief, 366 Fifth Avenue, announces that it will be glad to learn the names and present whereabouts of all men in any way connected with the theater who are in any branch of the Army or Navy.

THE DRAMATIC MIRROR

NEW YORK THEATERS

EMPIRE

Broadway and 40th Street.
Evenings, 8:15. Matines.
Wed. and Sat. 2:15.

**JULIA SANDERSON
JOSEPH CAWTHORN**

In the New Musical Comedy

RAMBLER ROSE

LYCEUM 45th St. and Broadway.
Evens. at 8:30. Matines.
Thurs. and Sat. at 2:30.

DAVID BELASCO PRESENTS

A Play of the Great Northwest by
Willard Mack

Tiger Rose

Eltinge West 42nd St. Evngs. 8:30
Matines Wednesday and Saturday at 2:30.

A. H. WOODS PRESENTS

**BUSINESS BEFORE
PLEASURE**

With BARNEY BERNARD and
ALEXANDER CARR

By MONTAGUE GLASS AND JULES
ECKERT GOODMAN

GEO. M. COHAN Theatre, B'way & 43d
Street. Phone Bryant 389.
Eva. at 8:30. Matines Wednes-
day and Saturday at 2:30.

Klaw & Erlanger's New Whirlwind Farce

**HERE COMES
THE BRIDE**

By Max Marcin & Roy Atwell.

Cohan & Harris B'way & 43d St.
Cohan & Harris Present
Funniest Comedy of Recent Years

**A TAILOR-MADE
MAN**

A new comedy by Harry James Smith
with GRANT MITCHELL

HUDSON Theatre, W. 44th Street.
Evens. at 8:30. Matines.
Wed. and Sat. at 2:30.

Henry B. Harris Estate Managers
Arthur Hopkins & P. Ziegfeld, Jr., present

MISS BILLIE BURKE

in "The Rescuing Angel"

By Clare Kummer, author of "William Gillette's
A Successful Calamity" and "Good Gracious
Annabelle."

Criterion B'way & 44th St. Evngs. at
8:30. Matins. Wednesday and Saturday at 2:30.

JAMES K. HACKETT, Lessee and Manager

A. H. WOODS PRESENTS

ROBERT HILLIARD

IN
"THE SCRAP OF PAPER"
Beginning Oct. 23—HENRY MILLER in
"ANTHONY IN WONDERLAND."

"None can afford to miss it—
all can afford to go!"

"CHEER UP!"

Management CHARLES
DILLINGHAM

Matins Every Day

Staged by R. H. Burnside

AT THE HIPPODROME Seats 6 Weeks Ahead

"Greatest Success Ever Known"

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NEWS OF STOCK PLAYS AND PLAYERS

WISCONSIN PLAYERS COME EAST

Noted Local Players Organized by Zona Gale Open in New York in One-Act Plays

PORTAGE, WIS. (Special).—The Wisconsin Players opened their season here, Oct. 6-8, with a repertory of one-act plays, nearly all written, set and produced by Wisconsin men and women. They will appear, Oct. 20-Nov. 3, in New York, at the Neighborhood Playhouse, and thereafter for extra matinees at an uptown theater. The director of the Players is Laura Sherry, of Milwaukee, formerly a member of Richard Mansfield's company, and she appears in the principal woman's roles of the repertory. The leading man is Robert Preston Donaldson, formerly with Mrs. Patrick Campbell and Grace George.

"The Shadow" and "The Blue Gods," by Howard Mumford Jones, are the most striking of their plays, staged in the new manner and with great pictorial beauty, the sets designed and executed by Otto Knaths of Portage. "Carols Among the Candles," by Wallace Stevens of Connecticut, has its beautiful set designed by Branwell LaFarge, son of John LaFarge. "On the Pier" is by Laura Sherry, of Milwaukee, director of the Players. "Cat, Bow and Broomstick," a satire on free verse, is also by Wallace Stevens, a clever parody, charmingly pictorial. "The Feast of the Holy Innocents," by Marshal Isley, of Milwaukee, and "The Neighbors," by Zona Gale of Portage, are comedies of Middle Western life, in small towns and the country. The performances of all the repertory were remarkable examples of what the experimental theater is doing in the West, and the high standard of sophistication and technique already reached.

The work of Laura Sherry as Kedra, in "The Blue Gods"; Helene, in "Shadow," and Mis' Abel, in "The Neighbors," was beautiful and satisfying, and her ability as actor, playwright, organizer and producer has given the Players their assured place. One of the surprises of the productions was the art of Venceslao Loucello, a young Italian boy, now of Milwaukee, whose acting and dancing show unquestioned genius. A program of aesthetic dancing was given by him and other members of the company, with each performance.

The Wisconsin Players, now in their seventh season, have not played outside Wisconsin often until last season, when they had four weeks at the Chicago Little Theater, and were afterward routed through the South by Major Pond's Bureau. This year they will go on tour. The society maintains a little experimental theater in Milwaukee, The Playhouse, where actors, playwrights, artists, costume designers and all who are working at the arts of the theater may come to try out their work.

A tea-shop and reading room are managed by the society in their building, which is a four-story English basement house. They have classes in aesthetic dancing, and work with Milwaukee schools and societies in producing plays. B. W. Huesch, of Milwaukee, and "The Neighbors," by Zona Gale of Portage, are comedies of Middle Western life, in small towns and the country. The performances of all the repertory were remarkable examples of what the experimental theater is doing in the West, and the high standard of sophistication and technique already reached.

Zona Gale, the authoress, whose "Friendship Village" stories have become famous throughout the United States, was instrumental in organizing this association. She is a resident of this city. It was not organized for pecuniary purposes.

FRED F. GOSS.



EMERSON PLAYERS OF LAWRENCE, MASS.

Front row, left to right: Thomas Whyte, J. William Schaeke, business manager; Maud Blair, leads; Dorothy Dickinson, leads; Franklin Munnelly, Georgette Marcelle and Joseph Cuchan.
Back row, left to right: George Wetherell, Henrietta Connor, Lawrence Brooke, Neil A. Sweeney, Bernard Steele, managing director (seated); Ernest Hammond, scenic artist.

"THE OUTSIDER" IN SALEM

SALEM, MASS. (Special).—"The Outsider," the bill at the Empire, week Oct. 8, was a thoroughly interesting and entertaining play—a comedy in the main, but with plenty of suspense and heart interest. As Katie, the outsider, Jane Salisbury was altogether charming, the part giving her many opportunities, which she took advantage of in her usual capable fashion. Elmer Thompson, as Henry Gilsey, was seen in a most unusual role for him—an entirely serious character; however, he played it remarkably well, both make-up and reading being excellent. Julia Noa as Peter was especially good; John B. Mack as Dr. Barlow gave his usual capable performance; Florence Hill as Edith was really excellent, as was Priscilla Knowles as Mrs. Crandall. Week 15, "The House of Glass." The Empire Theater Bowling League,

comprising six teams, has recently been formed with Harry Katzen, of the Empire, as president, and Julian Noa as captain of the Empire team.

DOROTHY BENNETT.

"FRECKLES" HIGHLY PERFUMED

ELMIRA, N. Y. (Special).—Probably the most lavish scenic production ever staged at the Mosart was "Freckles," by Mae Desmond and her company, Oct. 8-13. Lobes, auditorium, boxes and stage were decorated profusely with sweet-smelling pines to give atmosphere to the land of the Limberlost. Frank Fleider was a happy, enthusiastic and bubbling Freckles; he sang songs and surprised everybody by the sweet quality of his voice. Mae Desmond made a winsome Angel; her acting was a real treat. Harry La Cour, as Duncan, and Millie Freeman, as Mrs. Duncan, offered two delightful

HYPERION PLAYERS PACK HOUSES

NEW HAVEN, CONN. (Special).—The Hyperion Players in their sixth week presented "The Commanding Officer" to packed houses. First honors go to DeForest Dawley as Lieut. Waring. His work as the nervous, ill-meaning officer was a thorough piece of acting; he did not come out of the part at all, even for curtain calls. Miss Jane Morgan comes next as Floyd Carroll. Her work, at all times pleasing, was particularly so in the third act; Alfred Swenson had little to do, but did that little well. Faith Avery came to the Hyperion Players this week, 8, as ingenue. She did very well and made an excellent opposite for Russell Fillmore's splendid work. Lorrie Palmer as Belle and Joseph Prince as Brent are deserving of good mention for their work. Griffin and Burr did their usual good characterization. Others who deserve mention are Louise Farnum as Mrs. Bingham, Harry Andrews as Dr. O'Connell, Florence Hausslein as Mary. Week Oct. 15, "The Passing of the Third Floor Back."

Elae Soothern left the Hyperion Players after the last performance of "Which One Shall I Marry?" The management have not announced her present whereabouts.

HELEN MARY.

"THE GREYHOUND" AT SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at their theater gave a very creditable presentation of "The Greyhound," Sept. 30-Oct. 6, which drew medium and large houses. Henry Hall was effective in the title role, and Grace Huff, as leading woman, gave a faithful portrayal; George Hand scored as Jack Fay. In the cast were Jane Darwell, Jean Mallory, Fanchon Everhart, Ruth Renick, Cornelia Glass, Ivan Miller, George Cleveland, Addison Pitt and others, who gave good support. "The House of Glass," 7-15.

BENJAMIN F. MESSERBY.

EMERSONS IN MUSICAL COMEDY

LAWRENCE, MASS. (Special).—"The Man Who Owns Broadway," the first musical comedy offering of the Emerson Players, was presented at the Colonial for their seventh week, Oct. 8-13. The production was a good one from every standpoint. The Emerson Players being a dramatic organization, it was not to be expected that their previous work in drama would be equalled in musical comedy, but a pleasant surprise awaited the patrons, for they had the pleasure of witnessing a very creditable performance, each and every member of the company again demonstrating their abilities to fit themselves to any role, musical comedy or drama, to which they may be assigned, and do full justice to the part. The regular company was ably assisted by a chorus—that could sing—of about twenty local young ladies and gentlemen, trained by Thomas Whyte, the veteran actor-director member of the company, who prepared and staged the piece, and led the performance from the orchestra pit. The dramatic situations were looked after by the managing director, Bernard Steele.

The musical numbers called forth much merited applause. Dorothy Dickinson, as Sylvia Bridwell; Leo Kennedy, as Sydney Lyons; Richard Barry, as Andrews; Henrietta Connor, as Anna; Joseph Cuchan, as Tom Bridwell, and Lawrence Brooke, as George Burnham, each rendered a solo in a fine, musically manner. A quartet composed of Misses Dickinson and Marcelle, and Kennedy and Cuchan, sang a burlesque on "A Nice Little Plot for a Play," which was the real comedy hit of the play. A quintet composed of Barry, Guthrie and Flagg, and Miss Connor and Mrs. O'Leary, rendered "Secrets of the Household," and scored a decided hit.

The local people in the cast included Mrs. Grace O'Leary, who sang a solo. The Jasmine Door, which was the best bit of vocalism of the play; Frank Flagg, who had a speaking part; Eva McKenna, Louise Flanagan, Marion Pearson, Margaret Barney, Lillian Evans, Stella Plaud, Lillian Joina and Esther Scannell and "C" Hartman, William S. Riley, Joseph Donovan, Bernard J. Keaveny, Joseph Gilmartin, Fred Childs and John A. O'Leary made up the lusty chorus. "The Heart of Wetona," 15-20. W. A. O'REILLY.

"GHOST BREAKER" AND "SINNERS"

SOMERVILLE, MASS. (Special).—"The Ghost Breaker," H. B. Warner's success of some seasons back, week Oct. 8, by New England's finest stock company, Somerville Theater Players. One of the most unusual melo-comedies ever seen in Somerville. The first and third acts seem to lag here and there, but the second and last make up in good measure for what they lack. Arthur Howard, in the title role, makes you forget the little shortcomings in places by his excellent work, while Adeya Bushnell, as the Princess, gives just the right dialect to the Spanish noblewoman. John Dugan, as Rusty, is good, as is Brandon Evans, as the Duke. All members in the cast are commendable. "The Ghost Breaker" marks the return of Rose Gordon as second woman and James Devine. Arthur Ritchie, the director, has arranged some very elaborate sets and nothing but praise for his work is heard. Current week, "Sinners."

"BEWARE OF MEN" IN J. C. N. J.

JERSEY CITY (Special).—"Beware of Men," a timely melodrama, was presented by the Jay Packard Stock company, at the Academy of Music, Oct. 8-18, to very good business. Each member scored hits, especially Stewart Beebe as a farm hand, Roger Barker as a cadet, Ed. McMillian as the old farmer, Dan Malloy as Mike Kerrigan, Besse Sheldon as the housekeeper, Blanche Amie as the girl, Hazel Corriveau as the child of nature, Warren Hoffman as the minister, James Marr as a crook, Carolyn Friend as the vampire, Beatrice Leland, Tom Scott and Ed. Hastings also appeared. The staging was excellent. "Within the Law," Oct. 15-20. WALTER C. SMITH.

ED. DUBINSKY'S NEW PLAY

ST. JOSEPH, MO. (Special).—Tootie Thater: "The Shepherd of the Hills," as given by the Dubinsky Bros. Stock company, Sept. 30-Oct. 6, was a most acceptable presentation in every particular, and the entire cast was excellent. Ed Dubinsky as Grant Mathews, Jr., made the character very manly and attractive; Frances Valley as Pete, Herbert Thayer as Dad, the shepherd, and Wallace Griggs as Preachin' Bill were all ideal in their parts; Eva Craig as Sammy Lane, Herbert Thayer as Daniel Howitt, and Frank C. Meyers as Wash Gibbs were also at their best. Business excellent. "Turning Over a New Leaf," written by Ed Dubinsky, had its first presentation, Oct. 7-13.

JOHN A. DUNCAN, JR.

BRANDEIS BACK IN OMAHA

OMAHA, NEB. (Special).—Brandeis: Week Oct. 7, the Brandeis Permanent Players presented Laurence Whitman's comedy, "The Road to Happiness." Harry L. Minturn, Dorothy Shoemaker, and William A. Mortimer, director of the company, have prominent parts. The company has just returned from an eleven-day engagement at the Oliver Theater, Lincoln, Neb. "Just a Woman," current week. "FRAN."

NEW STOCK IN WILLIMANTIC

WILLIMANTIC, CONN. (Special).—Loomer: Stock Company, a new organization in this city, put in a profitable week, Oct. 8-13, giving in a creditable way the following productions: "Dora Deane," "Me and My Gal," "That Other Woman," "Girl in the Taxi," "Little Miss Raffles" and "Hearts Adrift."

C. C. PALMER.

WOLF-POLLOCK "GRASS WIDOW"

Musical Comedy at Atlantic City Bristles with Revenge Situations, Morley and Natalie Alt Having the Choice Bits

ATLANTIC CITY (Special Correspondence).—First nights enjoyed a night's entertainment but little new in the first performance of "The Grass Widow," at the Apollo Theater, Monday night, Oct. 8. The new musical comedy by Ronald Wolf and Channing Pollock, and music by Louis A. Hirsh, starred Natalie Alt in the title role and she made a winsome widow indeed.

The story is that of a young girl who believes she can secure revenge on a neglectful lover by wedding a fat, intolable inn-keeper. No sooner had the nuptials been celebrated than the real lover appears and she runs away with him, leaving her husband of a minute to the robbers and mockery of the neighbors. This aroused him to a desire for vengeance and he awaits a favorable opportunity. It soon presents itself. He demands that his bride—as a price for mercy regarding their wedding so far as the original lover is concerned—spend twelve hours with him as his bride on the second anniversary of their wedding. Frightened lest her happiness with her real lover be shattered if she refuses her husband's advances the girl reluctantly consents to permit the inn-keeper to steal her away to his road-house for the allotted period. Of course it is here that the real interesting situations and intrigue develop and hold the attention until the final curtain, when, as in all comedies of the musical variety, everything smooths out into a happy ending. But there are many vital elements missing in the show. Rose Kestner needs further opportunity to introduce comedy—sadly needed to enliven many situations.

Victor Morley was admirably cast as a Romeo who loved any girl in sight whenever and wherever he heard "The Song of Love" played—finally put to the necessity of purchasing ear-muffs as one means of defense in court actions. "What's the Use of Loving One Girl?"—his song specialty in the last act—was one of the bright bits of the production. A good bit of character work was presented in Jeps Dandy's creation of the inn-keeper.

A pleasing tenor voice was disclosed by Howard Marsh, especially in his duet with Miss Alt at the end of the first act. Their song, "The Letter," a catchy melody with a future, was another offering that took well with the audience. "Dance With Me," "Just You and Me," and "The Grass Widow" were other songs that pleased.

Even with more speed in the general work, changes in the cast and more serious consideration of the chorus drilling, the production has no elements that will pave the road to Broadway.

Other Lines Along the Walk

Charles Dillingham's "Chin Chin" and its tuneful melodies came back to the Apollo on Thursday, Friday and Saturday, and the Boardwalk is whistling and singing its lilting choruses. The change to the Oriental atmosphere after a steady run of shows of the domestic variety was refreshing to the playgoers who greeted the paprika action and grotesque dressing of the production in capacity numbers at each performance.

The New Nixon will continue dark for another week, but Oct. 17 it acquired the touch of a sporting club. Fred Moore, of the Apollo, is departing into the sport world for a little variety, and is completing arrangements for the appearance at the New Nixon of Henry Irlanger, former middleweight wrestling champion, and either "Pinky" Gardner, a whirlwind from the West, or John Killings, who wears the Greek mat crown, there on that date. Shore visitors like the game and rewarded Harry Brown, late manager of the New Nixon, with generous patronage for the sport last winter.

The Cort and City Square theaters, popular screen houses, divided their programs with sport also this week and on Saturday and Sunday. Electric score boards replaced the films on the days Chicago and the Giants were battling for the world's baseball supremacy. It was here that the fans watched the games play by play and got the first returns in Atlantic City.

Lillian Walker greeted the resort from the screen during the last three days of the week at the Bijou, appearing in the stellar rôle of "The Last of the Ages," a screen-reel thriller that secured wide attention at each presentation.

Another big favorite chose the same manner to visit the city. Ethel Barrymore, who has started out on many of her triumphs in the legitimate here, was the star in "Life's Whirlwind" shown at the Colonial. Rasputin, the Black Monk, followed the Barrymore feature. This week "The Garden of Allah" has a return engagement at the Colonial.

"The Public Be Damned" interested patrons of the Virginia Theater on Monday night, and on Tuesday George Walsh made his appearance in "The Yankee Way."

The fun factory at the Steeplechase Pier was locked up last Saturday night after a record season. The Garden Pier remains open, and its indoor golf games and roller skating draw many followers. Venetia is still attracting fair audiences at the Steel Pier with his band.

B. N. B.

CHICAGO

CHICAGO (Special Correspondence).—What was formerly the Little Theater is now the Philistine. A company of out-of-town amateurs opened there Monday, Oct. 8. The plays on the bill were "Pierrot, and the War," by Louis Elsworth Laffin, Jr.; "The Egg and the Hen," by Kenneth Sawyer Goodman and Ben Hacht; "Cabin'd," by Florence Kinger Frank, and "The Dead Eyes," by H. H. Swartz. The latter play, translated from the German, is announced as "the greatest short drama of the decade." Performances will be given every evening except Sunday for a fortnight.

Mrs. Bernhardt appeared at the Auditorium Sunday night, Oct. 8, in the same acts played by her in her recent engagement in New York. "Oh, Boy!" is in its ninth week at the La Salle. Jenny Sankey leads.

"The Judge of Balances" is in its second week at Cohen's Grand.

"Seventeen," Playhouse; second week.

"Our Better," Blackstone, second week.

"Pais Fina," closed at the Illinois. "Miss Springtime" follows; week, Oct. 15.

"The Man Who Came Back," Princess, third week.

"Up Stairs and Down," Corp, eighth week.

"Mister Antonio," Powers, fifth week.

"The Thirteenth Chair," Garrick, sixth week.

The collection of photos, programs, posters, books, etc., which the Strollers Club called "theatrics" during its existence, has been disposed of by Robert Sherman, who took the collection on a mortgage to H. C. Shaw, a Boston millionaire, who is adding it to the Harvard College collection, which he donated some time ago. It is a pity that the collection leaves Chicago, but Mr. Sherman felt that this was the only probable customer, as talk of organizing a club to take over the "theatrics" did not get past the conversational stage and organized theatrical clubs did not take any action, although they must have known the collection was to be sold. The selling price, \$1,500, does not let Mr. Sherman out, and while the collection was valued at a great deal more it is not easy to find a buyer.

"Why Marry?" a new comedy by Jessie Lynch Williams, which Selwyn and company will present at the Grand Opera House, beginning Sunday, Nov. 4, will be produced under the direction of Roy Cooper Megrue. The cast of "Why Marry?" will include Nat Goodwin, Arnold Hall, Edmund Breese, Estelle Winwood, Ernest Lawford and Lotus Robb.

Howard McKen Barnes is completing a new play in which Florence Holbrook, formerly of the La Salle Theater (Chicago) team of Cecil Leon and Florence Holbrook, will tour. It is called "Baby Face." Mr. Barnes, who is author of "Her Unborn Child," of which Gaskins, Gatti and Clifford will launch the fifth company Oct. 22, will deliver another play to that firm shortly.

BRY. BRUX.

TACOMA

TACOMA, WASH. (Special).—Tacoma: La Scala Grand Opera company, Oct. 5, 6, and matinee in "Ballo del Teatro," "Carmen" and "Il Trovatore."

Bill Hart, in "A Cold Deck," and Max Linde in "In a Taxi," at the Colonial, week Oct. 1-8.

Another film house is to be erected here at once; seating capacity about 1800. This is to be located at Ninth and Market.

So many soldiers in the city from Camp Lewis that citizens are requested to stay at home Saturday nights to give the soldiers room.

FRANK B. COLE.

APPLETON, WIS.

APPLETON, WIS. (Special).—Five nights, Sept. 28-30, of vaudeville instead of the usual three with two changes. Tremendous success and exceptional bills. R. R. O.

Oct. 2, "Make Yourself at Home," to a fair-sized but disappointed audience. Even the leading characters were poor. The chorus of six was, at its best, awkward and self-conscious. Not worth the price. Two more excellent vaudeville bills, Oct. 3, 4, 5-7, with the same volume of business as the week before.

WILLIAM W. KISS.

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"DRAFTED" IN ALBANY

H. H. Frase Patriotic Drama, a Stirring Patriotic Play

ALBANY, N. Y. (Special).—"Drafted," a new patriotic American drama by James Montgomery, and produced by H. H. Frase, had its premiere performance here, Oct. 8-10. It proved to be a stirring and intensely interesting war play, and scored a genuine success with large and enthusiastic audiences. The production is most effectively staged by Frederick Stanhope. A stirring trench scene, with the American boys, "going over the top," followed by a mammoth tank, was among the thrilling climaxes. The producer has selected a cast of exceptional ability for the various parts, among them being Pauline Lord, well remembered for her great work in the "Deluge." As a Red Cross nurse she achieved a distinct success by her thoroughly artistic interpretation of the role. Emmett Corrigan and William H. Thompson as officers in the German army were seen at their best, and scored a positive hit. "Her Soldier Boy," Oct. 11-12; "Eileen," Oct. 15-16.

Mosco's comedy, "Upstairs and Down," was seen for the first time in this city, Oct. 4-6, when it was presented at Harman's Bleecker Hall by new cast of players organized for tour purposes. The offering was greatly enjoyed by large audiences, and the company proved highly satisfactory. The leading roles were admirably sustained by Regan Houghton, as Capt. O'Keefe; Frankie Mann, as the little vampire; Dorothy Andrews, Margaret Herli, Francis J. Gillen, Alexander Frank, and William Goldberg.

JERSEY CITY, N. J.

JANNEY ORR (Special).—Dave Marion and Burlesque company were well received at the Majestic, Oct. 8-13, to packed houses. A big factor is S. H. Dudley, the colored comedian, who is a scream. Mr. Marion's work as Snuffy is familiar, and there are also scenes with a patriotic ring. Rich musical numbers are plenty. Charles Raymond is a clever straight man; Horan and Black are the black face comedians; Harry Plunkett the character man; Agnes Behler, Inez De Verdiere, Nellie Watson, Mlle. Bartolletti, and the Alpine Four, all assist. "The Merry Boudoirs," Oct. 15-20.

Heading the photoplay part of the bill at Keith's, Oct. 8-10, was Norma Talmadge, in "Poppy." The vaudeville acts were by the shrapnel Dodgers, direct from the trenches in France, in "A Night in a Billet," a fair number; a hit was made by Rialto McLevy and company in a tabloid comedy, "Inspiration."

Arnold and Taylor were good in "Put Out" Morgan and Armstrong created laughs with "In a Thin Romance." Joe and Vera White did well in songs, dances, patter and acrobatics. "The Slumbering Clown," by the Ferrars, was unique. Appearing Oct. 11-12, Harry Shaw, Frank Manning, Buddy Clarke and twenty girls in a musical mixture; Jean Moore and Lillian West in a musical act; "Vassar Girls"; Gotlieb and Cox, repertoire of songs; Rossotti and Beatty, songs and dances; "Married in Name Only," was the photoplay.

Manager William Milne, of Keith's, celebrated his wedding anniversary Oct. 8 by entertaining friends at a dinner in New York.

William Moran, advertising agent of the Majestic and Academy of Music completed twenty-five years of service in his present capacity, and on Oct. 8 his friends escorted him to a supper and he was presented with a diamond Elk's pin. He began his apprenticeship with the Academy of Music, but has been on the door of the Majestic ten years.

WALTER C. SMITH.

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SAN FRANCISCO

SAN FRANCISCO (Special).—"Watch Your Step" at the Columbia, to excellent business in its last week, Oct. 8. Commencing Oct. 15, Henrietta Crosman is billed to appear in "Erstwhile Susan."

The Alcazar is in the second week of "A Mixed Up," in which Shelia Mayhew is the star. It is doing nicely. She offers "Nobody Home," week Oct. 15.

The Cort will have Max Figman for two more weeks in "Nothing but the Truth." The play is attracting.

The Wigwam still runs vaudeville and a picture added called "What Happened to Adele." The demand for seats at the Players' Club was so great that an extra performance was given Oct. 9. The bill includes "Big Kite" and "The Fang." The Orpheum has March's Jungle Players, Norwood and Hall, Mang and Snyder, Charles Howard and company, bohemians and the big picture, "Retreat of Germans at the Battle of Arras." The Strand, Pantagruel, Alhambra, Casino and Hippodrome are running on to good business giving pleasing performances and good pictures.

A. T. BARKETT.

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan, Madame Matsoner in concert Oct. 1; Kolb and Dill in "The High Cost of Living," Oct. 2-3, draw capacity houses. Henrietta Crosman in "Erstwhile Susan," Sept. 4-6, matines Oct. 8, received a very cordial reception. The support was excellent, and the play was given a realistic presentation.

Moore, Gus Edwards' Bandbox Revue, Sept. 30-Oct. 6, Orpheum; the Ladies' Jam Orchestra and vaudeville, Pantagruel, "The Count and the Maid," and vaudeville, Palace Hotel, "A Rural Delivery" and vaudeville.

BENJAMIN F. MESSING.

**STEIN'S
WAKE-UP.
NEW YORK**

REPORTS FROM MIRROR CORRESPONDENTS

"UNDER PRESSURE" UNUSUAL.

Some Situations in Sydney Rosenfeld's Play Make Baltimore Audiences Gasp

BALTIMORE (Special).—There is a little bit of most everything in "Under Pressure," the new comedy by Sydney Rosenfeld which went on view at the Academy, week Oct. 1.

Local critics gave widely divergent opinions as to the merits of the play; in fact, I can scarcely recall a single instance where they disagreed so perfectly. "Under Pressure" is a rather unusual play in some respects, not the least of which is the audacious manner in which the author has chosen to exploit his thesis. The chief trouble with the new play is its utter lack of consistency both in the sketching of the characters, and the denouement of the story. It is rather difficult to class the new play, for it starts off as comedy, verges to farce, then jumps to burlesque, and winds up as comedy drama, none of which brand exactly first class. The story concerns a young girl, Ernestine Walte, who, to escape the unwelcome attentions of an ardent suitor, Bruce Marham, goes to New York, where with the aid of friends she secures employment as social secretary with a leader of the smart set. The young man follows her to New York, and forces himself upon the young woman at every turn. Although he is repelled with a display of hate, it only tends to increase his desire to possess her, either by fair or foul means. The climax comes when he is invited to spend the week end at the same house where the girl is engaged as social secretary. He accepts with alacrity, proceeds to become engaged to the grand-daughter, and in the next breath, changes the quarters assigned to the guests occupying quarters near the girl he is pursuing.

In act three he forces his attentions upon the young woman. Her protests are of no avail; she telephones to another male guest to come to her relief. He comes and shortly after, a third man arrives, rather the worse for limbing too freely, and all three fight for the place of honor beside the girl. They are interrupted by the entrance of the wife of one of the men who has followed her spouse, and add to the gaiety of the occasion, the hostess puts in her appearance, and promptly demands that all leave her house, and incidentally breaks off her granddaughter's engagement to Marham. In act four, we find the young caveman winning every one to his side, and in the end the girl accepts him.

Violet Henning and Hilda Spong are to be credited with unusually good performances, especially in this trio of Miss Henning, Fred Nibley is in our opinion "mis-cast" as Bruce Marham. The remainder of the supporting company is good, and does what it has to do adequately. The production was staged in excellent taste, the second set being one of the most original and pleasing bits of scenic work we have seen in a good while. The reception of the play was not enthusiastic.

"Katinka" played a successful engagement at Ford's and its delay in arriving did not detract from the enthusiastic manner in which it was received both by the public and the press.

Claire Palmer, Edward Lankford, and Paul Vernon deserve credit for the emphatic success registered by the piece.

Adèle Rowland was the particular bright feature of the Maryland's bill. Always a distinct asset to any bill, Miss Rowland more than stamped herself as an artist of the first rank. Her work is of a standard seen all too seldom in the vaudeville theaters. Sam Mann in a playlet, "The Question," proved a most agreeable surprise, the playlet itself and the acting being way above average as far as variety sketches go.

Harry Henkel, manager of the Academy, has secured some unusually interesting engagements for his house, and the news which he gave forth last week, the effect that Mrs. Fliske would appear for the first time on any stage in her new play at the Academy, Oct. 20, was hailed with delight. In the new play Mrs. Fliske will essay the role of George Sand, and the play will revolve around the love affairs of the novelist.

Madison Corey and Harrison Grey Fliske will make their first joint offering, Nov. 3, at the Academy in the production of "A Night at the Inn," and a two-set play by Henri Lavendan, entitled "To Serve," which has achieved considerable success at the Theater Bernhardt in Paris.

At Ford's on Monday night, there was presented for the first time in Baltimore one of the most exquisite fantasies in the form of "The Willow Tree," by Benrimo and Rhodes. The play has the advantage of being interpreted by a splendid group of players. Fay Bainter's work shows us a new phase of her art as widely divergent from her performance in "Arms and the Girl" as one could imagine. George Wilson contributes a beautifully moulded performance, and Malcolm Fassett, who though following Shelly Hull, proves quite a surprisingly good substitute. The play was enthusiastically received and the critics were lavish in their praise.

Abraham Schomer's prison reform drama "The Inner Man," in which Wilton Lackaye is appearing this season, arrived at the Academy on Monday night, Oct. 15, for a week's engagement. Wilton Lackaye's supporting company is good, and practically the same as seen in "New York" a few weeks ago. Week Oct. 22, "The Knife."

Eugene Blair in "A Royal Divorce" is the International attraction at the Auditorium. "Bringing Up Father Abroad," closed a highly profitable engagement at this same house during the week past.

I. B. KRIS.

**STEIN'S
MAKE-UP.
NEW YORK**

UTICA

UTICA, N. Y. (Special).—Patrons of the Colonial Theater, Oct. 4, were treated to a brand of entertainment which did more than fill up a few seating hours with enjoyment and interest.

"The Other Man's Wife," was the offering, and an indelible impression was branded on the mind of the folly of youthful indiscretions. A cast sparkling with wit, and fully able to meet the exacting situations springing up throughout the three acts, forced over the footlights a gilt edge bit of acting.

So Long Letty," Oct. 5-6, scored a big hit. It is one of the best and one of the wittiest musical comedies to which local theatergoers have been treated for some time.

"You're in Love" played Oct. 9-10, is a unique production and a very attractive one. The costumes are very lovely and so are the girls who take part. But the most interesting thing to a Utica audience was the appearance of Raymond Crane, who takes the comedy part in a most satisfying manner. Mr. Crane won the heart of all Utica not long ago when he was playing here in the Morton Opera company. Frank Barber, who appeared under the name of Frank Bernard, was a student of Utica Free Academy last year and took part in many amateur productions here before leaving for his college career. He appeared in a specialty dance with Marguerite Straselle, which won a great amount of applause.

The Avon was more pretentious, Oct. 8-10, than at any time since it became a vaudeville house. The bill consisted of the photoplay feature, "The Message of the Mouse," and the William B. Friedlander production of "The Naughty Princess," a farcical operetta in five scenes. There is a large company and the singing and dancing is good. The scenery was elaborate and many very beautiful lighting effects were produced.

"Peg o' My Heart" caused a large audience to chuckle through three acts of worth-while comedy at the Lumberg, Oct. 10-11. Arthur Pearson's "Step Lively, Girls" lent life and liveliness to the Lumberg stage Oct. 11-12.

The Park Theater opened Oct. 8 and both performances were given to capacity audiences. Madame Timmons, the operatic mezzo-soprano, accompanied by the ten-piece orchestra, led by Jere Mito, of Albany, located on the stage, appeared at a window in the Moorish stage setting and in a melodic voice of range and depth, first rendered "Down in the Forest." Ronald J. This was followed by "Olcott's Irish Lullaby," rendered as an encore. Paul White, the young New England violinist, followed Madame Timmons and appeared at a window on the opposite side of the stage, where he offered a highly different number, the allegro movement from Delibet's seventh concerto. He was accompanied at the piano by Laura Newell. Following his selection the great plush drapery at the rear of the stage was raised and Miss Newell was discovered at her harp; she rendered "Berdal's Value Caprice" in charming manner. In connection with the musical entertainment, "The Lone Wolf," featuring Hazel Dawn, was shown on the screen.

FRANK M. DUGAN.

HOBOKEN-UNION HILL

HOBOKEN, N. J. (Special).—"Any Man's Sister," by E. C. Lilley, a melodrama in three acts, was presented by Wilton C. Vissar at the Strand, week Oct. 8, to capacity audiences at every performance. The story while old in form furnished a good evening's entertainment and was greatly enjoyed by the patrons of this popular playhouse. The plot is centered upon the struggles and temptations of a young actress who is trying to make a short cut to fame and Broadway and paying the usual price. Kate Foster and Miss Davis in the action, invested the role with much skill, grace and finish, and had little difficulty in winning the hearts and sympathy of the large audience. Fred B. Brown, as the heartless theatrical manager, did splendid work, especially in the first act, where it would have been exceedingly easy to overact; Constance Cauffman, as Bell Stover, gave a good performance as could be desired; Howard H. Hill, as Billy Adams; a vaudeville performance was at all times very funny and amusing and kept the audience in a state of constant laughter.

"Pretty Baby," a brand new spectacular musical comedy with a cast of sixty-eight players, had its premiere at the Strand, Monday evening, Oct. 15.

UNION HILL, N. J. (Special).—B. F. Keith's Hudson Theater: Hardoon, the Handoff King. Another headline attraction was Miss Billie Richmond in her "Cabaret de Luxe," a musical singing and dancing production, assisted by a clever supporting company, including the Meyer Sisters, Maurice La Mer and the Ten-year-old James Alanson in his company surprise act; Lerner and Ward's novelty skit, "Drew and Wallace in 'At the Soda Fountain,'" Ashton and Ross in the comedy skit entitled "The Surveyors" in "Fame," written by Jimmie McRae; Edward Dowling, comedian and singer; Pathe Weekly and Olympia, comedies motion picture, "Her Merry Mix-Up," closed one of the best bills ever presented at this theater. William Goldhardt, the popular treasurer could not accommodate all who sought admission. Manager William Wood is providing the public with the best Keith vaudeville obtainable.

Lincoln Theater (Union Hill, N. J.).—The Government Official Pictures of the World's War, "The Tanks at the Battle of Ancre," is a special attraction this week in connection with a splendid vaudeville bill headed by "The Sea Shore Sea Shells," a big musical tabloid production with a cast of 14 singers and dancers. "The Lone Wolf," with Hazel Dawn and Bert Lytell played to S. R. O. week Oct. 8. C. A. BITTIGHOFFER.

NEWARK, OHIO

NJEWARK, OHIO (Special).—Auditorium Theater, Geo. M. Fenberg, Mgr.: Beginning Sept. 10, Paramount pictures exclusively; Margarette Clark in "The Amazons," Sept. 10-12; photoplay to good business; pleased. Al Wilson comes Sept. 25 in "The Irish Fifteenth," Nell O'Brien Minstrels, Sept. 29. Jessie Powell.

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OCTOBER 20, 1917

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BIRMINGHAM

BIRMINGHAM, ALA. (Special).—The Jefferson opened its season with "The Million Dollar Bell," week Oct. 8, to fair business. "Believe It or Not" also played to fair business, as did "Nothing But the Truth." Al G. Field's "Mistresses," for four performances, Oct. 11-15, to the capacity of the house. The Jefferson came out in a bright new frock this season, with new curtain and scenery, and Manager Douglass is receiving congratulations on his artistic taste.

Lowe's Bijou is breaking all records and has been doing so ever since its Spring opening. The Lyric and Majestic are also doing a nice business. All three of these vaudeville houses have been open all summer. In fact, the Lyric has not been dark for three years.

Every industry in this great industrial center is running at full blast, money is plentiful, and a harvest year is predicted for the coming theatrical season.

JAMES EDWIN DEDMAN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department opens on Friday. To insure publication in the subsequent issue date must be mailed to ranch us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Phila. 8-27.

AFTER Office Hours (Arthur C. Alston): Chgo. 14-20.

ARLISS, George (Klav and Bringer and George C. Tyler): N.Y.C. Aug. 17—indef.

BAERIE PLAYS (Chas. Froh-

man, Inc.); Syracuse, N. Y. 15-17. Buffalo 18-20. Toronto, Ont. 22-27.

BARTON Mystery (Messrs. Shubert): N.Y.C. 18—indef.

BIRD of Paradise (Oliver Morosco); Columbus 15-20.

BRAT (The (Oliver Morosco): Phila. 1—indef.

BURKE, Billie (Arthur Hop-

kins and F. Siegfried): N.Y.C. 8—indef.

BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 18—indef.

CANARY Cottage (Oliver Morosco): Phila. 1—indef.

CAPTAIN Russell, U. S. A.: Trenton, N. J., 18-17. Peter- son 18-20.

CHIRATING Cheaters (A. H. Woods): Phila. 8—indef.

CHIRATING Cheaters (A. H. Woods): Huntsville, Ala. 17. Gadsden 18. Birmingham 19-20.

CLAIM, The (Henry B. Harris, Est.): 18—indef.

CLARKE, Harry Corson, and Margaret Dale Owen, Empire Theater, Calcutta, Ind.—indef.

COME Out of the Kitchen (Henry Miller): Boston 1—indef.

COMMON Clay: Prov. R. I. 14-20.

COUNTRY Cousins (Klav and Bringer and Geo. C. Tyler): N.Y.C. Sept. 8—indef.

DAUGHTER of the Sun (Rowland and Howard): Columbus, O. 14-20.

DAYBREAK (Selwyn and Co.): Rochester 15-17.

DE LUXE Annie (Arthur Hammerstein): N.Y.C. Sept. 4—indef.

DEUTSCHSTEIN, Leo (Cohan and Harris): Chgo. 1—indef.

DREW, John (John D. Williams): Buffalo 18-17.

EVERYWOMAN (Henry W. Savage): Brockville, Can. 17. Kingston 18. Belleville 19. Peterboro 20. Hamilton 22. St. Catharine's 24. Brantford 25. Galt 26. London 27.

EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 23—indef.

FAVERSHAM, William: Rochester 18-20.

FLAME, The (Richard Walton Tully): Lincoln, Neb. 15-17. Omaha 18-20. Kansas City, Mo. 21-27.

GEORGE, Grace (William A. Brady): N.Y.C. 18—indef.

GILLETTE, William (Arthur Hopkins): N.Y.C. 10—indef.

GIRL Without a Chance (Robert Sherman, Western): Cumberland, Md. 17. Grafton, Vt. 18. Johnston, Pa. 19. Fairmont, W. Va. 20. Altoona, Pa. 22. Chambersburg 23. Carlisle 24. Hanover 25. Castile 26. York 27.

GIRL Without a Chance (Robert Sherman, Western): Louisville, Ky. 18. Miller 19. Pierre 20. Rapid City 20. Newell 22. Lead 22.

GOING Straight: Indianapolis 14-20.

GOOD for Nothing Husband (Robert Sherman, Western): Columbus, O. 18-20. Nashville, Tenn. 28-Nov. 8.

GOOD for Nothing Husband (Robert Sherman, Eastern): Newark, N. J. 18-20. Milton 18. Lewisburg 19. Mt. Union 19. Harrisburg 20. Columbia 20.

SEVEN Days Leave (Daniel Frohman): Boston 8—indef.

SEVENTEEN (Stuart Walker): Chgo. 1—indef.

SHORE Acres: Phila. 7-20.

SKINNER, Otto (Chas. Frohman, Inc.): Chgo. 1—indef.

TAILOR-MADE MAN (Cohan and Harris): N.Y.C. Aug. 27—indef.

TAYLOR, Lippett (Geo. C. Tyler): N.Y.C. Sept. 24—indef.

TIGER, Rose (David Belasco): N.Y.C. 8—indef.

18TH Chair (William Harris): Chgo. Sept. 1—indef.

18TH Chair (William Harris): Elkhorn 18-20.

TRAIL of the Lonesome Pine: Pittsburgh 14-20.

TURN Back the Hours: Worcester, Mass. 14-20.

TURN to the Right (Winchell Smith and John Golden): Boston 1—indef.

UNDER Pressure (Klav and Bringer): Washington 18-20.

UPSTAIRS and Down (Oliver Morosco): Chgo. Aug. 19—indef.

HERR Unborn Child: St. Louis 14-20.

HILLARD, Robert (A. H. Woods): N.Y.C. Sept. 17—indef.

HIS Bridal Night (Parry J. Kelly): Duluth, Minn. 17-19.

HODGE, William (Messrs. Shubert): St. Louis 15-20.

INNER Man (Messrs. Shubert): Elkhorn 18-20.

JOHNNY Get Your Gun (John Cort): Chico 15-20.

KALAMA of the Golden Gods (Gaskell) and MacVitty, Inc.: Plattsburgh, N. Y. 17. Tecumseh 18. Bechtler 19. Wahoo 20. Lincoln 21.

GRAHAM, Oscar: McGregor 17. Mt. Calm 18. Cooleidge 19. Wortham 20. Ladonia 22. Leonard 23. Wianstone 24. Pittsburgh 25. Jefferson 26. Vivian, La. 27.

HEART of Weton: Chgo. 7-20.

HERL Comes the Bride (Klav and Bringer): N.Y.C. Sept. 22—indef.

HERR Unborn Child: St. Louis 14-20.

HILLARD, Robert (A. H. Woods): N.Y.C. Sept. 17—indef.

WANDERER, The (Elliott, Comstock and Gest): Phila. Sept. 20—indef.

WARFIELD, David (David Belasco): St. Louis 15-20.

WHICH One Shall I Marry? (Howard and Howard): Kansas City 14-20. St. Louis 21-27. Indianapolis 28-Nov. 2.

JOHNNY Get Your Gun (John Cort): Chico 15-20.

KALAMA of the Golden Gods (Gaskell) and MacVitty, Inc.: Plattsburgh, N. Y. 17. Tecumseh 18. Bechtler 19. Wahoo 20. Lincoln 21.

LANDY of the Free (Wm. A. Brady): N.Y.C. 2—indef.

LILAC Time (Selwyn and Co.): Boston 1-20.

WHITE Slave: Omaha, Nebr. 14-17. Lincoln 18. St. Joseph, Mo. 18-20.

WILLOW Tree (Cohan and Harris): Elkhorn 18-20. Cincinnati 24. Grand Island 25. Lexington 26. Kearney 27.

YELLOW Jersey: N.Y.C. 15-20. Elkhorn 22-27.

PERMANENT STOCK

BOSTON: Coplay.

LITTLE Girl in a Big City (Arthur C. Alston): Peoria, Ill. 14-17.

LITTLE Girl That God Forgot: Detroit 14-20.

LOMBARDI, Leo (Oliver Morosco): N.Y.C. Sept. 24—indef.

MACK, Andrew (Walter Stanford): N.Y.C. 15-20. Boston 22-27.

MAN Who Came Back (William A. Brady): Chgo. Sept. 25—indef.

MANTELL, Robert B. (Wm. A. Brady): Portland 15-20. Hartford, Conn. 22-27. New Haven 29-Nov. 8.

MARY'S Annie (Al H. Woods): Phila. 15—indef.

MILLER, Henry: Toronto 15-20.

MILLIONAIRES and the Shop Girl: Nashville 14-20.

MISALLIANCE (William Farnham): N.Y.C. Sept. 27—indef.

MIX-UP, A (Messrs. Shubert): Frisco Sept. 20—indef.

MOTTEH E. Carey's Chickens (John Cort): N.Y.C. Sept. 26—indef.

NOTHING But the Truth (Co. 2, Anderson and Weber): N.Y.C. Sept. 27.

OAKLAND, Cal.: Hippodrome.

OKLAHOMA CITY, Okla.: Palace.

PATERSON, N. J.: Empire.

MISCELLANEOUS

THURSTON the Magician (B. R. Fisher): Buffalo 15-20. Pittsburgh 22-27.

PHILADELPHIA: Knickerbocker.

PITTSBURGH: Schenley.

RALEIGH, N. C.: Empire.

RALSTON, Tex.: Strand.

RANCHO CIO CIO: Wilkes.

RANCHO DEL SUR: Alcazar.

SAINT-LAURENT CITY: Grand.

SAN ANTONIO, Tex.: Grand.

SAN DIEGO, Cal.: Strand.

SEATTLE: Pantages.

SIOUX CITY: Grand.

SOMERVILLE, Mass.: Somerville Square.

SPRINGFIELD, Mass.: Tivoli.

ST. LOUIS: Lycée.

TULSA, Okla.: Grand.

VANCOUVER, B. C.: Empress.

WASHINGTON: Howard.

WHITE PLAINS, N. Y.: Palace.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

OPERA AND MUSIC

ABORN Opera Co. (Milton and Sergeant Aborn): Pittsburgh Sept. 24—indef.

BEAUTY Shop (H. H. Moss): Louisville 15-17. Owensboro 18. Henderson 19. Paducah 20. Cairo, Ill. 21. Sheffield, Ala. 22. New Decatur 23. Birmingham 24-25. Anniston 26. Montgomery 27.

BRINGING Up Father: Phila. 15-20.

CHERRY UP (Chas. Dillingham): N.Y.C. Aug. 25—indef.

CHIN Chin Chow (Wm. Elliott Comstock and Gest): N.Y.C. 15—indef.

COME Back to Erin: Cleveland 14-20.

DOING Our Bit (Messrs. Shubert): N.Y.C. 18—indef.

GILBERT (Joe Weber): Albany, N. Y., 15-20. New Haven, Conn. 22-27. Phila. 28.

FAIR and Warmer (Solway and Co.): Chico 15-20.

FIRE SPRINGTIME (Klav and Bringer): Chico 16—indef.

MUFF and Jeff: Utica, N. Y. 15-17. Syracuse 18-20.

OH, Boy! (F. Bay Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Bay Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Bay Comstock): Boston Aug. 1—indef.

PASSING Show of 1917 (Messrs. Shubert): Boston 15—indef.

POM Pom (Henry W. Savage): Greenwood, Miss. 17. Greenville 18. Memphis 19. Little Rock, Ark. 20. Hot Springs 22. Terrellton, Tex. 23. Shreveport, La. 24.

PRETTY Baby: Hoboken, N. J. Aug. 18—indef.

MISTER SPRINGTIME (Klav and Bringer): Chico 14-20.

MUFF and Jeff: Utica, N. Y. 15-17. Syracuse 18-20.

OH, Boy! (F. Bay Comstock): Chgo. Aug. 21—indef.

OH, Boy! (F. Bay Comstock): N.Y.C. Feb. 20—indef.

OH, Boy! (F. Bay Comstock): Boston Aug. 1—indef.

PASSING Show of 1917 (Messrs. Shubert): Boston 15—indef.

HITCHCOOK, Raymond: N.Y.C. 8—indef.

KATHENJAMMER Kids (A.): Washington 15-20.

REPORTS FROM MIRROR CORRESPONDENTS

PLAYERS AT PLATTSBURGH

Gymnasium, Converted into Theater, Hears "Good Gracious, Annabelle!"

PLATTSBURGH, N. Y. (Special).—For the entertainment of the officers at the training camp located here the gymnasium has been converted into an up-to-date theater. The seats have been elevated in the past week, and there is an up-to-date stage and dressing rooms, the camp stadium having been abandoned because of cold weather. The seating capacity in the gymnasium is between 3,000 and 4,000; the acoustic properties are admirable. In the rear of this immense building the actors' voices can be plainly heard. On Sunday evening, Oct. 1, through the courtesy of Arthur Hopkins, the sparkling comedy, "Good Gracious, Annabelle!" with Lola Fisher in the leading role was presented with her complete New York cast, including May Vokes, Mabel Maure, Pio Morrison, Bobt. Middlemass, Edwin Nicander and others. It is seldom any company has received a heartier welcome than did Miss Fisher. The immense auditorium was filled to capacity with the khaki-clad candidates and their friends. Music was furnished by the Field Artillery Band, stationed at Plattsburgh barracks and during intermission they rendered many popular "camp" songs, being accompanied by the candidates. We are informed that Madam Sarah Bernhardt, Raymond Hitchcock, Jane Cowl and others are booked for Sunday evening entertainments in the near future.

Margaret Anglin played a return engagement at the Plattsburgh Theater, Oct. 4, to a full house.

B. F. BOYD.

EL PASO

EL PASO, TEX. (Special).—Texas Grand Theater, under the management of E. F. Maxwell, has been thoroughly overhauled for the coming season and opened Sept. 30 by the Ben Greet Players in "The Merchant of Venice," under the management of The Notables of El Paso. They played to a packed house and gave another performance Oct. 1, "The Palace of Truth," to another good house. Manager Maxwell has booked some good attractions for the next few months and everything points to a successful season.

The Raymond Teal Musical Comedy closed a long season at the Crawford, Sept. 12, and the Otis Oliver Comedy Company opened Sept. 16 in the successful play "I Walked Jimmy." This was kept on week Sept. 16, and week commencing Sept. 23 the play was "The Missing Leading Lady," which continued until Sept. 30. It Pays To Advertise! week Oct. 1. Everything points to a long engagement at this theater.

All the different moving picture shows are doing a phenomenal business.

The Mundy block has been leased by J. M. Lewis and V. B. Andrews for a number of years and they will put up a \$100,000 moving picture show on this building site. The Mundy block is one of the oldest buildings in town and is in the heart of the city.

Ringling Brothers Circus gave two performances on Sept. 20 to packed tents.

P. E. SHELTON.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—The play at the Majestic, week Oct. 4, was fair, drawing to good houses at both matinee and night performances. Combined with the thirty thousand Illinois troops that are stationed in Houston, and the civilians, all the theaters are doing well. Starting Oct. 15, the Majestic showed legitimate three matinees a week, although the screen and vaudeville have been taking well; the people will be glad to see the legitimate once more. "Married Via Wireless" was the headliner at the Majestic week Oct. 4; Smart Barnes, the comedian, is also on the bill; he is real clever, but uses too many old jokes. The balance of the bill got by and that was all. "The Public Be Damned" at the Zoo Moving Picture House. Pantages vaudeville at the Prince is drawing to crowded houses at all performances. Schutts's Musical Comedy Maids offer a clever comedy entitled "Via Wireless" featuring Jack Schutts, Irish comedian, and Jimmy Luson at the Cozy Theater. All in all the different theaters in Houston are doing well and are expecting a big season this Fall.

HENRY GOADON.

LOS ANGELES

LOS ANGELES, CAL. (Special).—The Klaw and Erlanger first Western presentation under its new system of Western production is "Under Pressure," at the Mason Opera House, Oct. 1. Bertha Mann is featured. Joseph Montrose, as manager of the Klaw and Erlanger Western interests, with the Mason's manager, Will Wyatt, has inaugurated a twenty-five, fifty, seventy-five and one-dollar policy in this house, which heretofore has been of the two-dollar variety.

"His Majesty Bunker Bill" is in its third week at the Moroso. Richard Dix, Mandie George, Douglas McLean, James Corrigan, Lillian Elliott, Nancy Fair, Robert Lawler, Elmer Ballard, David Butler, Harry Duffield and Bert Hadley are among those who contribute to the success of this production.

Elsie Janis remains as the star attraction at the Orpheum in a second week of popularity. Billie Reeves, known as the "most artistic drunk" of the stage or screen, is on the bill.

Philharmonic courses are in progress at L. B. Behymer's Trinity Auditorium.

The Pantages Theater is filling its house three times nightly with a good vaudeville bill, plus the third episode of the Vitagraph's "The Fighting Trail" serial. Miss Marion, known as the speed maniac, is the headliner at the Hippodrome.

MABEL CONDON.

KNOXVILLE

KNOXVILLE, TENN. (Special).—"Stop, Look, Listen" again pleased, Sat. 27, although it was not a good production as last year. "Nothing But the Truth" extracted plenty of laughter from a fair house, Oct. 4. An exceptionally strong bill at the Bijou, Oct. 1-5, was headed by Melody Garden with an added feature of exceptional merit in Klein Brothers patter called "See the Point."

CHAS. R. KRUTCH.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Kolb & Dill, with a company away above the average in individual talent, played to overhanging houses at the Hippodrome, week Sept. 23, the play being "The High Cost of Loving," variously described as audacious, hilarious and clever in plot. An interpolated vocal program, in itself a concert of rare excellence, reached its climax in the high notes of Lucille Chaufant, to which the thrilled audience responds with tumultuous applause.

At Pantages, Salvation Susie, with Octavia Handsworth in the title role, was the substantial headliner. But local interest centered in Faye O'Neill, a Portland girl, who leads a girl revue entitled Little Miss Up-to-Date. Capacity houses were the rule during the entire week.

"The Girl in the Moon," at the Hippodrome, registered the biggest novelty hit of the season. The Princeton Five were another strong feature of the excellent bill. At the Strand, the Roth-Rosen Co. proved a winning attraction on the vaudeville bill.

Dillon & Frank amused the patrons of the Lyric with a musical farce entitled, "Good Morning, Judge," with characteristic interpolation.

J. Lesser Cohen has instituted an Industrial Film Service, a motion picture screen weekly which will be shown at the Peoples. This service will be devoted exclusively to Oregon interests, primarily industrial.

JOHN F. LOGAN.

SAN FRANCISCO

SAN FRANCISCO (Special).—Hiram Abrams, president of the Paramount Pictures Company, is in San Francisco journeying countrywide in the interests of his company.

The Columbia staged "Watch Your Step," Oct. 1, to a crowded house which was pleased.

The Alcazar introduced Stella Mayhew to a crowded house Sept. 30, she having been the star in "A Mix Up." The play and the players pleased.

The Cort is now in the last week, Oct. 1, of "The Knives." Max Figman will be the next attraction presenting "Nothing But the Truth." The Wigwam is running the film "The Greatest Law," and vaudeville numbers added. The Savoy is still offering De Valery French Opera company. Scala Opera company is coming to the Cort.

The Orpheum has Koslof Imperial Dancers for a second week; Mack & Walker, Kerr & Burke, Mrs. Hughes and company, Bessie and the Nelsons, David Sapirostein and Wright and Dietrich compose the bill for this week.

The Strand has Dorothy Phillips in the film, "Pay Me"; Pantages has vaudeville and pictures, likewise so the "Hip" Casino and Alhambra.

A. T. BARNETT.

KINGSTON, CAN.

KINGSTON, ONT. (Special).—The theatrical season was ushered in at the Grand Opera House Sept. 20 with the musical comedy, "Flora Bella." Rhoda Nickels sang the title role in a delightful manner, and deserves a lot of credit for balancing her part after a nasty fall and faint. The remainder of the cast was capable.

Albert Brown appeared in his new play, "The Love of a King," Sept. 22; delightful production. Mr. Brown outdoes himself in the difficult role of George, Prince of Wales (afterward George III), "Miss Springtime," Sept. 26, played to capacity. "Pretty Baby," with Jimmie Hodges and Jean Tunney, Sept. 29. Billed as a musical comedy, it proved to be more of a burlesque of a very delightful sort. The Grand has adopted something new for road show houses, as the Pathé News is run before each performance. The News is an "animated newspaper," and provides amusement for those who come early.

Feature pictures at Griffin's, the Strand and the King Edward. GAO. PHILIP GRASSOY.

WINONA

WINONA, MINN. (Special).—The Opera House under the new management opened its Fall and Winter season Sept. 7, "Fair and Warmer" to fine business. Fluke O'Hara followed in "The Man from Wicklow" to S. R. O.

John D. Winstiger's Stock company, Sept. 24-30, made good in a bunch of new plays. Business satisfactory; much better than last season. "The Virginian," Oct. 8; "Springtime" with Frank McIntyre, Oct. 19.

F. H. BAERINS.

NORWALK, OHIO

NORWALK, OHIO (Special).—When Dreams Come True," Sept. 22, to fair sized house. Howe's moving pictures, Sept. 24, pleased capacity business. Manager Clary since assuming charge of the Gilger has made a number of changes in the house, which will add to the comfort of its patrons. At this writing he is "somewhere on Broadway" booking attractions for the season of 1917-18.

C. S. HARRINGTON.

MONTREAL

MONTREAL (Special).—At His Majesty's the San Carlo Grand Opera company did a good week's business, Oct. 1-6. The company contains a number of fine artists, some of whom are already well known in Montreal. "Everywoman" week of Oct. 8-15, Bessie Fisher in a clever little play by Clara Kummer entitled, "A Choir Rehearsal," is the headliner at the Orpheum. Six Imps and a Girl is the headliner at the Princess. At the National Francis, Osgood's musical comedy, "Le Joyeux Hussard."

W. A. TREMAYNE.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: Albert Brown, who is very popular here pleased large audiences Sept. 27-29 and matines. "Pretty Baby," Oct. 4-6. "Mutt and Jeff Divorced," Oct. 8-10. "Sky Pilot," Oct. 11-15. "Divorce," "Courting Days" scored great hit, Oct. 1-3. Usual capacity business. "The Family": Vaudeville and pictures, week Oct. 1-6, to very big business.

J. H. DUBA.

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CALGARY-EDMONTON

CALGARY, ALTA. (Special).—Henry de Vries' "Submarine F.F." which headlined the Orpheum bill at the Grand, Oct. 1-3, was one of the most interesting acts seen here in a long time; another popular feature of the bill was the dancing of Nina Payne; Milo was the laughing hit this week. Other good acts, Nelson, enchanter; Georgia Earle and company in "Getting Acquainted"; Skeet Gallagher and Irene Martin, Fleeta Brown and Herbert Spencer. Orpheum business has been better this season than it has been for four years. Return engagement of "Her Undom Child" to good business, Oct. 4, 5.

Pantages, Oct. 1-6, excellent bill consisting of Rigoletti Brothers, The Six Serenaders, Ash and Shaw, Morris and Beasley and Larson and Wilson.

On the heels of Mayor Todd of Victoria, B. C., that city this week approved the sending forward to the British Columbia union of municipalities convention at Duncan on October 10, that cities should have the power to censor moving pictures and plays. Mayor Todd claimed that this power should be vested either in the mayor or chief of police of each municipality.

In the letter he addressed to the council on the subject he took exception to the play "Her Undom Child," which recently appeared there, and to the motion picture "Damaged Goods," now being shown at the Royal Victoria Theater.

When the play "Her Undom Child" was first shown in Calgary, officers of various women's societies called on Manager Lydiatt and thanked him for bringing the play to this city. It played a return engagement, week Oct. 1, to increased business.

The Groves-Walker syndicate was unable to open in Moose Jaw, Sask., Oct. 1, as announced. W. B. Sherman still holding the fort at his old theater, which the syndicate recently secured by lease from the owners. An injunction failed to disturb Mr. Sherman and further proceedings are looked for immediately.

EDMONTON, ALTA. (Special).—Empire, Oct. 1-6. "The Barrier," motion pictures, did fair business. "Her Undom Child" followed week later.

Pantages, Oct. 1-6; Winifred Gilraine's "Back to Nature" ballet is easily the prettiest and most graceful dancing act seen on this time in years. The Four Casters are in a class by themselves; Harry Joison, blackface comedian, has improved very much since his last appearance; Paul Pedrin's monkey is a highly trained animal. Other acts, Doris Lester Trio and The Strand Trio. Good business. The Bijou has been renamed The Hippodrome and an entirely new company opened there Oct. 1. The principals are Gordon and Elgin, Buster Edwards, Lew Pearce and the Bowman Sisters. James Gordon is the director.

GROSSE FOSSEN.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace, Oct. 11. William O'Neill, manager: The Three Musical Brothers proved very satisfactory in the vaudeville line at this theater while Kennedy and Burt were also good. Auditorium, Sept. 12, George Freeman, superintendent: The musical comedy offering "A Mile a Minute" drew good houses for a full week. New Park, Oct. 8: "Old Lady 81" very well acted, but only attracted a fair audience.

J. J. MAHONEY.

ST. JOSEPH, MO.

ST. JOSEPH, MO. (Special).—Lyceum Theater: "Her Undom Child," Oct. 8-6, proved an acceptable presentation and a play with a message. A good company helped in its success and it pleased good business. "The Girl Without a Chance," Oct. 7-8; "Which One Shall I Marry," Oct. 13-18; Anna Held in "Follow Me," Oct. 14-15.

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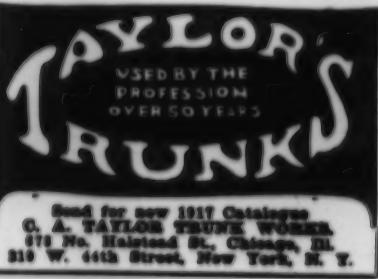
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